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MARCH, 1972
SECOND EDITION, NUMBER 1

EDITORS: GEORGE CSABA KOLLER
PHILIP S. MCPHEDRAN

CONTENTS

CANADIAN FILM NEWS 5
TECHNICAL NEWS 7
LES QUEBECOIS 9
CLASSIFIED 11
NEW CINEMA FROM QUEBEC 12
OTHER FILM PUBLICATIONS 13
VANCOUVER/WINNIPEG 13
INTERVIEW: NORMAN C. ALLIN, CSC 14
CSC NEWS 19
CFE NEWS 19
DIRECTORS GUILD . . . . . *EVELYN McCARTNEY* . . 21
PERSONALITY FOCUS: HARRY MAKIN, CSC . . . . . *PHILIP S. MCPHEDRAN.* 22
LABORATORIES: PROCESSING COLOUR NEGATIVE . . . . . *HAROLD COXON* 25
IRELAND I . . . . . *RON STANNETT* 27
IRELAND II . . . . . *PHILIP PENDRY* 28
BOOK REVIEW: . . . . . *DAVID BEARD* 31
RICHARD LEITERMAN . . . . . *GEORGE CSABA KOLLER* 32
OPINION . . . . . *KIRWAN COX* 38
CSC ASSIGNMENTS 40

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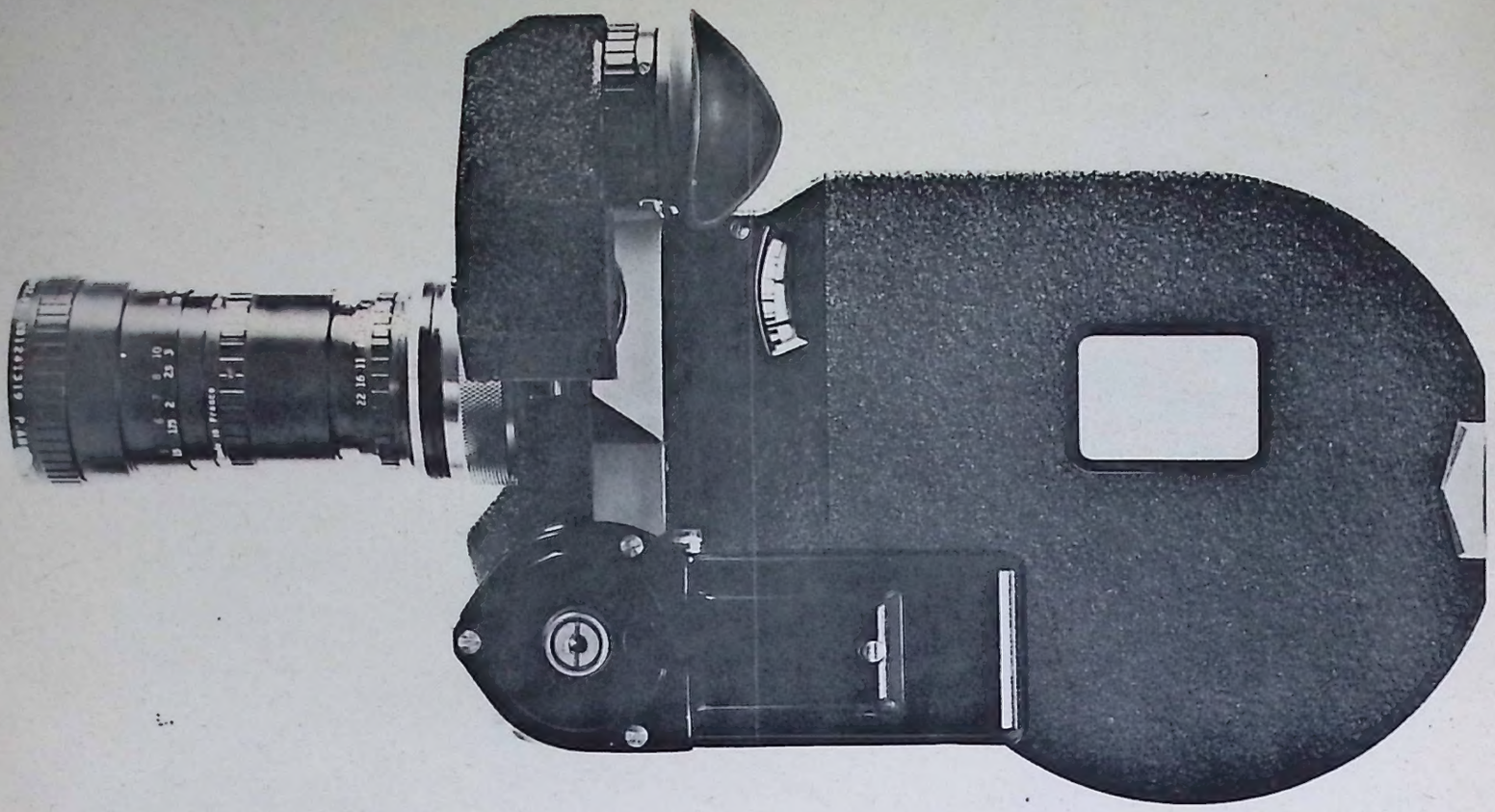

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CANADIAN FILM NEWS

CFDC GRANTS

The Canadian Film Development Corporation has announced a competition for grants to assist aspiring feature film makers in English-speaking Canada.

Fifty thousand dollars will be made available, bringing the funds applied by the Corporation in its grants program for the last twelve months to a total of one hundred and fifty thousand dollars.

During 1971, the Corporation provided Montreal film makers with fifty thousand dollars to establish a co-operative for the production of dramatic films.

And, in the spring, 9 film makers on the West Coast received grants in a competition funded with fifty thousand dollars from the Corporation.

Several non-repayable grants will be made available to film makers embarked on the production of low-budget, live-action dramatic films, thereby offering film makers in English-speaking Canada an opportunity to develop and display their talents as producers and directors of feature films.

The selection of grant recipients will manifest a marked preference on behalf of the CFDC to finance the completion of longer films which are already in production and which can be brought to the point of a release print with a grant of up to $10,000.00. Some funds may be made available to complete shorter films of the same genre.

Film makers who have previously received financial support from the CFDC under any of its programs will be ineligible for this competition.

The proposals will be judged by a jury drawn from the industry. In making its recommendations of these proposals, which are budgetted between $5,000.00 and $10,000.00, the jury will select those projects whose execution will display the film makers' ability to direct performers and technical crews in dramatic situations.

Film makers who have their first feature-length films in production at the time of this announcement, and who seek to complete their films during the next few months will find the competition of particular interest.

Applicants must be citizens, or landed immigrants with at least three years residency in Canada.

Film makers who were eligible to apply under the terms of the earlier West Coast competition are not eligible for this competition.

A film maker seeking funds to complete a first feature or a short film currently in production will be asked to submit material from that film, including edited footage and the screenplay, together with a detailed completion budget and a curriculum vitae.

All materials to be submitted to:

Canadian Film Development Corp.,
Suite 18, Lothian Mews,
96 Bloor Street West,
Toronto 5, Ontario. 966-6436

no later than Friday, March 10th, 1972.

The CFDC will announce the names of the grant recipients in April.

NEW FUND FOR FEATURES

Bellevue Pathe president, Harold Greenberg announced the launching of a multi-million dollar fund for making private feature films. "It'll only be for Canadian films and will augment the government's ten million dollar CFDC fund." Bellevue has already raised one million dollars from individuals and corporations interested in investing in the Canadian movie industry.

Two of the films they are financing are: a feature documentary movie on Quebec pop singer, Rene Simard, due for release at Easter, and, director Denis Heroux's next feature, "Les Arpins des Neiges 1838." The latter is a five hundred thousand dollar film on Quebec's history.

MORE FINANCING

Terry Dene, president of Studio Centre, and some of his associates, have established a four million dollar Toronto feature film fund to finance their projects.

Among the films under consideration are: "The Hundred Dollar Misunderstanding", "Friday the Rabbi Slept Late", and, "Patman", an original script by Philip Hersch.

CINEPIX

Cinepix wants to become Canadian again. Canada's very successful movie production firm was sold less than two years ago to a U.S. concern. Since then seven of their films have been big money makers. "L'Initiation," which cost under two hundred thousand to produce, has grossed well over a million dollars. "Loving and Laughing" released last October is at the half million dollar mark already. The latest Cinepix feature, "The Devils Among Us", with Louise Marleau, Daniel Pilon, and Daniele Quimet will be released March 8th.

JAN KADAR

Czech director, Jan Kadar's "Lies My Father Told Me" will at last go into production this Spring in Montreal. A two hundred and fifty thousand dollar guaranteed distribution deal from Columbia Pictures has insured shooting of the picture. The CFDC probably will finance one-third of the six hundred thousand dollar budget.

LA GUERRE, YES SIR!

Eric Till (A Fan's Notes), is slated to direct the movie version of Roch Camerès "La Guerre, Yes Sir" scheduled for shooting April near Montreal. Cinemex of New York is the production company, and the budget for the feature will be six hundred and seventy thousand dollars.

FILM SET IN NOVA SCOTIA

Donald Ginsberg, co-producer of "Fortune and Men's Eyes", next project is a movie of Kate Christie's "Child's Play". Robert Schultz will direct the production set for shooting in Nova Scotia later this year.

OSCAR NOMINATIONS

"The Selfish Giant" made by Potterton Productions of Montreal, and "Evolution", made by the National Film Board of Canada have both been nominated for Academy awards in the short subject category. Jutra's "Mon Oncle Antoine", although considered for a Best Foreign Film award, did not get the nomination.

FILM PRODUCTION ON UPSWING

According to all indications, feature film production in Canada is on the up-swing.

Cinepix Inc., Carle-Lamy, Potterton Productions, and John Bassett, each have several major projects scheduled for the next few months.

Chris Dalton, Peter O'Grand, Mike Milner, and Larry Dane have also indicated plans for producing features.

Both Otto Preminger and Frank Capra are scheduled for a Toronto-based production in the coming year.

Patrick Watson and the Media Group will shoot "3 Days in October" based on the book of the same title.

Frank Vitolle will be filming a Super 16 feature. David Acomba and Jim Margellos are set to start shooting on May 28th, on a project of their own. Lester Persky is producing "La Guerre, Yes Sir!," and Peter Pearson has lined up a feature deal, as well. Alexis Kanner, producer/star of "Mahoney's Estate," hopes to start shooting a new feature in June.

TIKI-TIKI

"Tiki-Tiki", the Potterton Productions made feature length animation film is due for release at the end of April. An amusing fantasy, combining animation and live action, "Tiki-Tiki" is the story of a monkey on a motorcycle. Look out Peter Fonda!

CANADIAN ENTRIES AT CANNES

A national pre-selection committee met in Montreal on February 19th and 20th to determine the Canadian films to be sent to the Cannes Film Festival, tentatively scheduled for May 8th, 1972. The committee selected "Bernadette", directed by Gilles Carle, and "A Fan's Notes", directed by Eric Till as the official Canadian entries for 1972. The original title of the first film is "La Vraie Nature de Bernadette Brown" and it was shot in Panavision in Gabriel de Brandon, Quebec.

The committee was snowbound at the National Film Board screening facilities over the weekend. Montreal's snow removal crews were on strike. Paul Almond reportedly donned snow shoes to personally deliver a print of his latest film "The Journey", starring Genevieve Bujold and John Vernon.

WORK IN PROGRESS

Al Waxman is scripting "Them Damn Canadians" with Ted Allen. Robert Barclay of Toronto, is doing a Circlevision shoot for Disney World in Florida. A three month shooting schedule will take him to Japan, Thailand, India, Kenya, Egypt, Israel, Greece, Austria, France, Spain, Denmark, England, South America, Russia, and hopefully China. He will be taking with him the Circlevision camera used at Expo '67.

NEARING COMPLETION

Rene Bonniere is in the final cut, mixing stage of his HAMLET, for Crawley. Shot by Richard Leiterman, it is a film version of the experimental production staged by the Toronto group, THOG.

Chris Chapman is shooting a cross-country film on Canada with his brother.

Thanks to Evelyn McCartney, Executive Secretary of the Directors Guild of Canada, for keeping us posted.

HALF A MILLION GROSS

"Mon Oncle Antoine" (Claude Jutra) is now the NFB's highest earning movie with a gross of over five hundred thousand dollars so far. It is booked into another forty-five theatres by the end of this month.

POITIERS

Gratien Gelinas', 1952 film, "Tit-Coq," launched the recent festival of Canadian films held in Poitiers, France. Over 12,000 people viewed the twenty five full-length productions during the week of showings.

Among the films, which drew acclaim from the national press and local enthusiasts were: "Le Chat dans le Sac" by Gilles Groulx, and "Nobody Waved Good-bye," by Don Owen from 1964, "La Chambre Blanche" by Jean-Pierre Lefebvre, and "A Married Couple" by Allan King from 1969, "Un Pays Sans Bon Sens" by Pierre Perrault, and "Red" by Gilles Carle, both made in 1970.

Jean-Claude Labrecque's new film, "Les Smattes" and Denis Arcand's just completed "Une Maudite Galette" were included in the program.

A French critic hailed the French-Canadian films at the festival as "cinema of light, intelligence, and heart.

FILM FESTIVAL

The Canadian Film Institute has organized a Canadian and international film festival for Ottawa this summer For details write to:

Canadian Film Institute,
1762 Carling Avenue,
Ottawa, Ontario.

ALAIN RESNAIS

Alain Resnais, the French movie director, will be attending a convention of science fiction, horror, and fantasy art at York University's Winters College from March 3 to 5.

ONE-MAN SHOW

Vancouver film maker, David Rimmer had a one-man show February 25—27 at the Film Forum in New York.

SUMMER CAMP FOR FILMMAKERS

Roslyn Arts will soon begin taking applications for its Third Annual Summer Camp for Filmmakers to be held in Washington State during the summer.

All of the following film people will be in attendance at the seminar: Robert Nelson, Stan Vanderbeek, Willard Van Dyke, James Broughton, Will Hindle, Lenny Lipton, Ed Emshwiller, Mike Kuchar, Jonas Mekas, Bruce Baillie, Scott Bartlett, Stan Brakhage, Ben Van Meter, George Kuchar, Larry Jordan, and Bruce Conner.

The seminar will run about two weeks, and all the above-mentioned film makers will be present along with many hours of film.

For complete details, write to:

Roslyn Arts,
Box 511,
Roslyn, Washington 98941

NEW APPOINTMENT

Wilson Markle has been named to a newly created position at Film House. As consultant and liason man between the Lab and Producers. Markle will screen dailies, solve problems, and provide a "super-service" by bringing years of technical and production experience to this key job. According to Bob Crone, Markle must have exposed more than "a million feet of film" through the Mitchell, was the perfector of a helicopter gyro head when he was with Westcam, and was instrumental in developing the most successful image transform system in use today.

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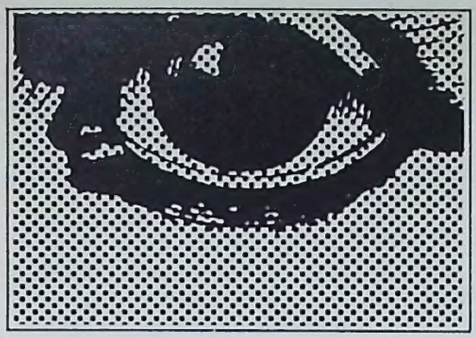

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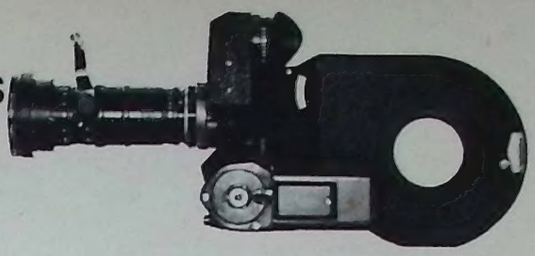
TECHNICAL NEWS



The Society of Motion Picture and Television Engineers'(SMPTE) Winter Television Conference took place in Dallas Texas, February 4 and 5, 1972. Tape recording techniques in film production and film use in television production were the theme of the event. Among the many technical papers read and discussed by people from Kodak, Ampex, Westinghouse, and the Dallas area television stations, Michael L. Paull of Advertel Productions, Ltd., Toronto presented a study dealing with an approach towards a fully solid-state television camera, without the use of the conventional types of pick-up tubes and scanning coils.

VIDEOFILM SEMINAR

A new program in the techniques of producing color film specifically for use in commercial, public and cable television has been developed by Eastman Kodak Company's Motion Picture and Education Markets Division in Rochester.

The Videofilm Seminar designed for television management, cameramen and anyone who works with film for television, deals with the technical know-how necessary to provide a high quality image from filmed coverage on the home receiver.

In addition to classroom instruction, the course provides "hands-on" experience in the proper exposure of film for television, operating a color film chain, adjusting color picture monitors, comparing direct projection of film with reproduction over a film chain, and the effects on picture quality of manual and automatic signal operations.

The five-day seminar, to be held in Rochester, is scheduled to be offered eight times this year to all qualified personnel from television. Seminars for the first half of this year: March 20—24 and April 17—21.

An administrative fee of $150.00 is required from all participants and each seminar is restricted to twelve persons.

Additional information can be obtained from:

Carl Sipe,
Eastman Kodak Company
Marketing Education Centre,
343 State Street,
Rochester, New York 14650
or any regional office of Kodak's Motion Picture and Education Markets Division.

LEACOCK DESIGNS 8MM SYSTEM

Documentary film-maker Richard Leacock, working under a research grant from MIT has made a tremendous breakthrough in developing a sync-sound super 8 system, which is comparable in quality to 16mm systems selling for ten thousand dollars or more.

Leacock, along with two physicists and an engineer, started out to make a really sophisticated and inexpensive super 8 camera and tape recorder unit.

Using mass-produced items with slight modifications, they've come up with a crystal controlled sync-sound system in which the camera and the tape recorder cost them less than $800.00.

They've also designed a super 8 editing table, which looks like a tiny Steenbeck.

UPCOMING SMPTE CONFERENCE

SMPTE's 111th Technical Conference and Equipment Exhibit will take place at the New York Hilton Hotel April 30th to May 5th, 1972. The theme of the meeting is "The New Film maker — Changing Trends in Motion Picture and Television Production methods". Each session will start by showing a film by a "New Film maker," after which he will discuss the technical problems involved in making the film. The film maker's will be the keynote for the technical papers to follow in that particular session.

A two-day Symposium on Public Broadcasting is scheduled for the Thursday and Friday, May 4 and and 5.

The person to contact for Registration is Robert M. Smith, First Vice President, DuArt Film Labs., Inc. 245 West 55th St., New York, N.Y. 10019, (212) PL 7-4580.

Exhibitors at the conference who will display latest-design equipment include Angenieux Corp. of America, Arriflex Company of America, Bell & Howell, Cinema Product Development Co., Eastman Kodak Co., Nagra Magnetic Recorders, Eclair Co. of America, G.E., and Magnasync/Moviola Corp.

The SMPTE has a monthly journal with excellent technical material and Society news in greater detail.

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LES QUEBECOIS

The French film magazine LA REVUE DU CINEMA IMAGE ET SON has dedicated 75 pages of its January issue to Quebec filmmaker Pierre Perrault.

Gilles Carle, having just completed his film LA VRAIE NATURE DE BERNADETTE, hopes to start shooting a new one, LA QUEBECOISE, in March — "a spring film" he says.

Jean-Claude Labrecque is actually touring France with almost all of his films — including his recently finished LES SMATTES (a color feature with Daniel and Donald Pilon). The tour which includes a dozen cities was organized by the Conseil quebecois pour la diffusion du cinema with help from the Minister of Culture in Quebec.

Bernard Chentrier will be behind the camera on Denis Heroux' new feature on the 1837 rebellion.

Jacques Gagne has just completed his first feature, LA CONQUETE (Carle-Lamy producing); Jean-Claude Labrecque, CSC did the cinematography.

The Conseil quebecois pour la diffusion du cinema has just completed a 352 page BOTTIN PROFESSIONNEL DU CINEMA AU QUEBEC. This first "Who's Who in film" in Quebec should be available in early March.

Pascal Gelinas is editing his first feature MONTREAL BLUES (Les Ateliers du cinema quebecois producing); Allan Smith shot it.

Arthur Lamothe is head of a new company LES ATELIERS AUDIO-VISUELS DU QUEBEC.

Jean Dansereau has founded LES ATELIERS DU CINEMA QUEBECOIS.

The annual JOURNEES CINEMATOGRAPHIQUES DE POITIERS (France) were this year entirely devoted to Canadian Cinema: 25 features and some 20 shorts were shown. Among them, some world premieres: LES SMATTES by Jean-Claude Labrecque and LA MAUDITE GALETTE by Denys Arcand.

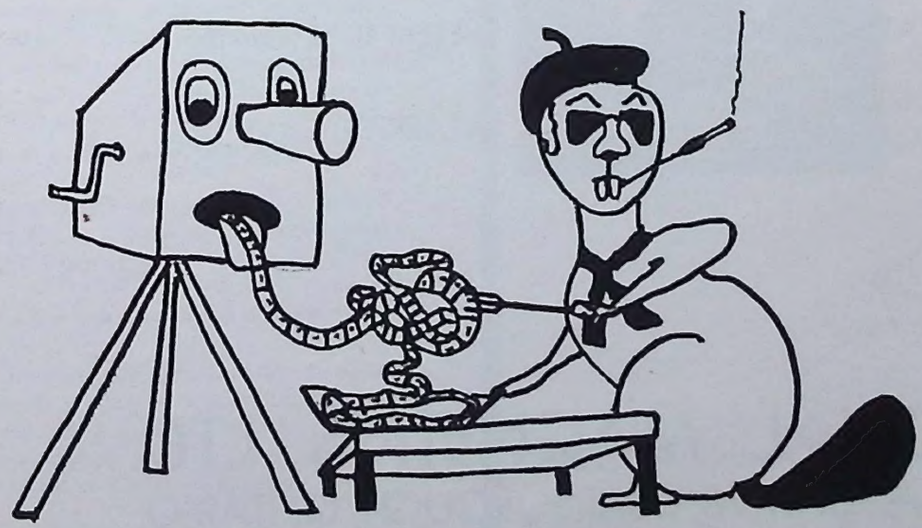
Big money makers in Montreal: Jutra's MON ONCLE ANTOINE (over $500,000 across Canada), Jacques Godbout's IXE—13 (grossing $25,000 for the first three days), and Jean Bissonnette's TIENS-TOI BIEN APRES LES OREILLES A PAPA (which grossed a phenomenal $430,000 in four weeks at a Montreal theatre).

The full title of Godbout's film, made by the French unit of the National Film Board, is JE ME SOUVIENS DES AVENTURES ETRANGES DE L'AGENT IXE-13, L'AS DES ESPIONS CANADIENS. The story is based on a series of books popular in Quebec in 1950. The musical comedy stars Louise Forestier, the CYNIQUES — a popular quebecois cabaret group, Luce Guilbault, Carole Laure, Luisette Dussault, Suzanne Kay, Jean-Guy Moreau, and two Quebec wrestlers Marcel Gauthier (Sky Lowlow) and Jean-Jacques Girard (Little Brutus). The script is by Godbout (who received a Canada Council grant for script-writing) from the novels by Pierre Saurel. Music by: Francois Dompierre. The film was produced by Pierre Gauvreau, director of photography was Thomas Vamos.

TIENS-TOI BIEN APRES LES ORIELLES A PAPA is this country's hottest feature length movie at the box-office. Bissonnette's film is a women's lib comedy, produced by Mojack Film of Montreal. Dominique Michel, Yvon Deschamps, Dave Broadfoot, and Roger Garand are in the leading roles. Original version in French with a script by Gilles Richer, the 35mm color film has an English version entitled THE OWNER. Director of photography was Rene Verzier.

Claude Jutra's new film KAMOURASKA starring Genevieve Bujold goes before the cameras first week of March. It's $750,000 budget is the highest so far for an all-Canadian financed film. Ann Hebert's novel is the basis of the story.

The National Film Board's English unit is starting out on another feature venture, CONFLICT CANADA. The musical will be directed by Mort Ransen, and the story concerns an old lady and a teenage boy. Original score by William Brooks.



Brian Every

Many thanks to Robert Daudelin and the Conseil quebecois pour la diffusion du cinema for sending us news from Quebec. The Conseil disseminates information about films and filmmaking, and fosters the growth of the young cinema being created in Quebec now. It is a part of the CINEMATHEQUE QUEBECOISE, and one of its goals is to collaborate with friends in the rest of Canada, who are working towards many same ends. If you want to learn more about "le cinema quebecois" write to:

conseil quebecois pour la diffusion du cinema
3466, rue saint-denis (suite 5—6)
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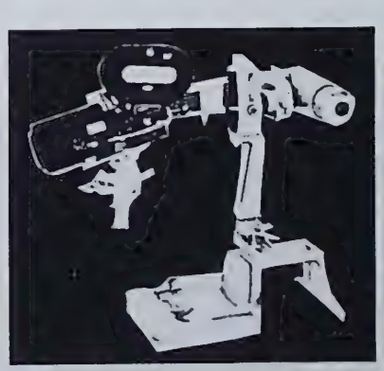

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NEW CINEMA FROM QUEBEC

NEW YORK (CP) — A group of films produced in Quebec has drawn praise from the New York Times, which says the filmmakers deserve wider recognition.

Reviewer Roger Greenspun uses such phrases as "fresh and unusual" and "evocative and skillfully beautiful" in describing the films shown here at the Museum of Modern Art during the last two weeks. (February 3—14, 1972)

Among the filmmakers, "I don't think anyone's name is likely to be familiar," Greenspun writes. "But some of them clearly ought to become familiar, and to this end the museum show is a very real service.

"Several of the films, expressing the concerns of French-Canadian nationalism, offer a revolutionary message," he adds. But the message is "generally a pragmatic plea for freedom or for a chance at a better life."

Conventionally, the best looking and most commercial of the films is Claude Jutra's MON ONCLE ANTOINE, Greenspun says. The film depicts life in a small mining town through the eyes of a teenage boy.

It "handily deals with love and death and desire and poverty and coming of age," he says and "it's particulars are fresh and unusual."

The reviewer's favorite is RED, by Gilles Carle, an action-packed feature about the exploits of Daniel Pilon, (who plays) half-breed Indian, successful car thief and womanizer.

Called NEW CINEMA FROM QUEBEC, the Museum of Modern Art showing was comprised of eleven feature-length films with English subtitles:

LES MALES (THE MALES) 1970 by Gilles Carle, (Onyx Films) director of photography: Rene Verzier. Starring Donald Pilon and Rene Blouin. (Color)

RED, 1970, by Gilles Carle, (Onyx Films) cinematography by Bernard Chentrier. Daniel Pilon and Genevieve Deloir in lead roles. (Color)

MON ONCLE ANTOINE (SILENT NIGHT) 1971, by Claude Jutra, (NFB) Director of photography: Michel Brault. Stars Jacques Gagnon and Jean Duceppe with Jutra himself in a lead role. (Color)

LE RETOUR DE L'IMMACULEE CONCEPTION (THE RETURN OF THE IMMACULATE CONCEPTION) 1971, by Andre Forcier.

LES MAUDIT SAUVAGES (THOSE DAMNED SAVAGES) 1971, by Jean-Pierre Lefebvre, (CINAK) Director of photography: Jean-Claude Labrecque, CSC Leads: Pierre Dufresne and Nicole Filion. (Color)

Q—BEC MY LOVE (un succès commercial) 1969, by Jean-Pierre Lefebvre. (CINAK)

UNE QUESTION DE VIE (A MATTER OF LIFE) 1970, by Andre Theberge. (NFB)

ON EST LOIN DU SOLEIL (ONE IS FAR FROM THE SUN) 1970, by Jacques Leduc, (NFB) Cinematography: Alain Dostie. With Marthe Nadeau and J. Leo Gagnon.

MON ENFANCE A MONTREAL (MY CHILDHOOD IN MONTREAL) 1970, by Jean Chabot (NFB). Director of photography: Thomas Vamos. Starring Marc Hebert, Veronique Vilbert, and Robert Rivard.

LES VOITURES D'EAU (RIVER SCHOONERS) 1969, by Pierre Perrault (NFB).

UN PAY SANS BON SENS (WAKE UP, MES BON AMIS !!!) 1971, by Pierre Perrault (NFB) Cinematographers: Bernard Gosselin, Michel Brault. Cast: Didier Dufour, Maurice Shaillot.

Quoting from the program notes of NEW CINEMA FROM QUEBEC at the Museum of Modern Art in New York City:

Nine years ago, two highly original films made in the Province of Quebec premiered at international film festivals, won acclaim, and effectively heralded the appearance of an exciting "cinema quebecois." Claude Jutra's A tout prendre and the Pierre Perrault/Michel Brault collaboration Pour la suite du monde did more than just put a community of critics on the alert; in a sense they defined the perimeters within which many Canadian filmmakers would soon work. Both films eschewed the narrative approach for a mosaic construction. Although the former work was auto-biographical and effervescent, and the latter a leisurely, understated chronicle, each film, bound though it was to the documentary sensibility, gave rise to an uncommon lyricism. A decade of political and social turmoil in Quebec may have somewhat darkened the poetry, but the spirit, the soul, the feeling self is still what "cinema quebecois" is all about.

If the title of this cycle suggests that there was an "old" cinema in Quebec, then it is misleading. The new cinema in Quebec is new by virtue of its resemblance to the other "new cinemas" around the world. Like "cinema nova" in Brazil, "das andere Kino" in West

Cont'd on page 30.

from **mon oncle antoine**
directed by Claude Jutra

OTHER FILM VIEWS

Wally Gentleman, C.S.C. wrote an article for the January, 1972 issue of American Cinematographer on intricate stop-frame, rear projection techniques and three dimensional animation. Also in the same issue: "Super 16—The Key to Producing Big Budget Films at Low Cost." And Robert Surtees, ASC, tells all about shooting "The Last Picture Show."

The November-December 1970 issue of Take One, published February 7, 1972, was co-edited by Phyllis Platt and Kay Armatage. The entire issue is devoted to women in film. From the magazine that brought you more than you ever wanted to know about Jean-Luc Godard, a comprehensive look at how women look at film, make film, and would like to make more film. Take one.

Four very famous women in films and the man who brought them together are discussed in the latest issue of Impact, the Canadian Cinema magazine. Michael Cacoyannis is interviewed about his film "The Trojan Women," starring Katherine Hepburn as Hecuba, Genevieve Bujold as Cassandra, Vanessa Redgrave as Andromanche, and Irene Papas as Helen of Troy. Critic Gerald Pratley disagrees with the use of the term "film industry", and there is a write up on Peter Carter's soon to be released "Rowdyman."

Film makers Newsletter is a monthly magazine from New York City published and edited by Suni Mallow and H. Whitney Bailey. The February 1972 issue focuses on three documentaries made by "New Filmmakers."

"Filming at 21,000 Feet" by David Streit describes his experiences while shooting a mountain climbing expedition in Afghanistan.

A review of "Jack Johnson" by Bob Lehmann, credits Al Bodian and Bill Cayton — writer and director — with creating a truly "super" documentary by imaginatively animating still shots of the famous heavyweight champion.

"The Murder of Fred Hampton" by Scott Didlake, is a political review of a collectively made, gripping social documentary on the Black Panther leader and his followers.

Scott Didlake is an independent filmmaker currently living and working in Toronto due to the U.S. draft.

"Quatre comediens quebecois" are profiled by four quebecois filmmakers in the latest issue of the French language Cinema Qubec. Jacques Godbout, Jean-Pierre Lefebvre, Jacques Leduc, and Gilles Carle write about Marcel Saboutin, Monique Mercure, Luce Guilbeault, and Donald Pilon respectively (and respectfully.) It seems that the Pilon brothers are in just about every film shot in Quebec recently, and here one of them discusses what the cinema means to him.

GRANT TO TWO FILM GROUPS

The Toronto Filmmakers Co-op and the Canadian Filmmakers Distribution Centre have received a joint grant from the Local Initiatives Program of the federal government. The Filmmakers Co-op is using its share to organize and run a series of workshops in the fundamentals and more advanced stages of 16mm filming. This is a continuation of last Fall's workshop program when Clarke Mackey, Richard Leiterman, Patrick Spence-Thomas, Henry Fiks, and Jim Lewis — among others — shared their knowledge with the Co-op's membership. The Distribution Centre is using its share of the money to pay five people on a full-time basis to organize exhibitions of Canadian films coast-to-coast. The Centre distributes independent and underground short and feature length films throughout Canada. For more information write to Room 201, 341 Bloor Street West, Toronto, Ontario, or call (416) 921-2259. The Filmmakers Co-op shares office space and a screening room with the Distribution Centre. An editing room is in the process of being assembled: urgently needed are rewinds, viewer, splicer, sound reader, synchronizer, Moviola and any other items for a 16mm editing facility. People willing to donate, loan, or sell such, are asked to contact Jerry McNabb, Co-op Coordinator.

VANCOUVER

Maple Leaf International Pictures Limited, a Canadian backed company have just started shooting two features back-to-back, using the same cast in each.

The features, ONE MINUTE BEFORE DEATH and THE OVAL PORTRAIT, are early 19th century suspense thrillers with Wanda Hendrix, Giselle MacKenzie, Barry Coe and Mary Ayers from the U.S. and Pia Shandle, Terrence Kelly, Doris Buckingham and Barry O'Sullivan from Canada.

The producer is Henri Torres Tudela, the director Roger Gonzalez, and the cameraman, Leon Sanchez. Canadians will fill all other technical positions.

Maemac Productions is planning a feature with an all-Canadian cast. A starting date has not been announced.

Kelly Duncan, CSC, (Canawest Film Productions) won a first prize in the Chicago Film Festival for a two-minute television commercial he directed and photographed on "Impaired driving" for J. Walter Thompson advertising in Vancouver.

Canawest Film Productions have a new film director on staff. He is Stan Olsen from Los Angeles.

WINNIPEG

The final meeting of the 1971 season for the Manitoba chapter of the C.S.C. took the form of a social get together just before Christmas in the studios of Ken Davey Productions Ltd. A pilot musical, produced in Winnipeg and photographed by Myron Kupchuk, was screened and discussed. A lively discussion then took place on the activities of the C.S.C. and the Manitoba chapter in particular. It was the unanimous feeling of all members present that: "A" — we were not as active as we should be . . ."B" — that we could not expect much in the way of guidance or participation from Toronto . . . "C" —that we should none the less keep the chapter active and try to regenerate some of the old enthusiasm. It was decided to hold a meeting in January and decide on a course of action.

The January meeting was held in the studios of Western Films Ltd., and after a lengthy discussion it was decided that the Manitoba chapter of the C.S.C did fill a need for cinematographers of the area but that if it was to continue some program must be instituted that would interest the group. It was agreed that most of our members would probably never qualify for full membership and those that might would find it difficult through distance, communication with Toronto and expense, to get it. It was agreed however, that the main purpose was to further cinematography and that we should make a greater effort to get full membership for those who qualified. At the unanimous request of the members present, Mr. Gunter

Cont'd on page 40.

INTERVIEW

NORMAN C. ALLIN C.S.C.

President, Canadian Society of Cinematographers

Norman C. Allin was born in 1926 at Thorne, a little town just outside of Doncaster, Yorkshire in England.

In 1942 he joined the Film Producers Guild at the Merton Park Studios near Wimbledon. He worked at various jobs there for ten years and then decided to emigrate to Canada.

When he arrived in 1952, he went to Crawley Films. Eight years later, Allin went on staff at the CBC and has been there ever since.

Allin was Director of Photography and operator on the Canadian feature, "The Reincarnate" which had a six-week run in Toronto last year.

Among the hundreds of shows, he has been involved with at the CBC, Allin worked on the Hatch's Mill and the Anthology series.

He is now Director of Photography on the Whiteoaks of Jalna series. Cinema Canada interviewed Allin in his office at the end of a day's shooting.

CINEMA CANADA: You've just come off the set of Jalna, so we'll start with that. Are you satisfied with the rushes you saw earlier this afternoon?

ALLIN: No, I don't think any Director of Photography ever should be satisfied. I think when one is satisfied, then you've missed the target. No, I could always go back and re-do something, and improve on it. I think I can say I'm pleased with it but I won't say I'm satisfied.

CINEMA CANADA: If what we read in the newspapers is correct, this is the most ambitious project ever undertaken by the CBC?

ALLIN: It is, it is, as we have read in the newspapers, a two million dollar project. I'm not an accountant but it is the biggest thing we've ever tackled. I think it is my biggest assignment yet.

CINEMA CANADA: Does the big budget make any tangible differences to what is actually happening on the set?

ALLIN: It makes a difference to the point of view that you don't have to pinch. In other words, if I want three arcs on location, I can get three arcs on location providing it's justifiable, and I think they know me well enough to say he really needs those arcs. All the lamps are there at my beck and call, as they should be, because I am, using an old cliche, painting with light. And if I haven't got the light to paint with, I can't reproduce exactly what I think the director wants. I have to have all the lamps available—the ones that I want. I know what lamps will do. I know what the foot candles will be at what distance, and the effects the flags, snoots, barn doors, butterflies, and the hundred and one other things, will have on the set. I have all these things up my sleeve so I can light in such a way that the script is calling for. I am a perfectionist. I'm very fussy, I think the crews will tell you, I'm a very fussy man when it comes to placement of a light, it has to be exact, shaded off here, and taken off there, but I think the results are on the screen.

CINEMA CANADA: As DOP on Jalna, what is the size of your crew?

ALLIN: There are four electricians, and I also have an operator, a focus puller, clapper boy, and two grips. As far as my crew goes, they're doing a beautiful job. And if they do a good job, then I can do a good job. This job is the most important thing in my life and I believe the crew is the same. It has to be the best; it will be the best. Most people are giving one hundred per cent and I think this is why the series is going very, very well.

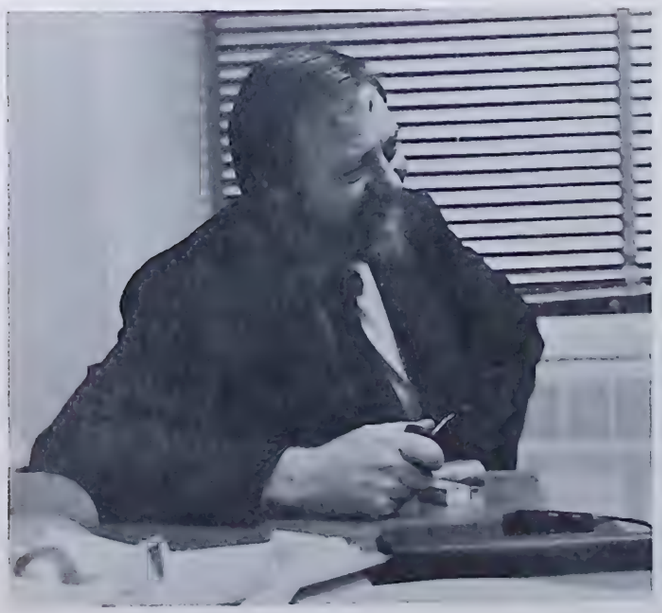
CINEMA CANADA: Have you had many difficulties or problems with Jalna that you have not encountered previously in your career?

"A film director and a DOP, they must work together in great unison at all times, at all working hours. And I think both must spend many hours, days if necessary, prior to even commencing a film, so that both can express their points of view, their feelings, and thoughts about handling the script."

ALLIN: Yes, there're a couple of things. The two leads, Paul Harding and Kate Reid are both taking an old part and their normal age, I think Paul and Kate are somewhere, let's say early forties. Kate is playing a woman of about ninety, and I believe Paul Harding was 86 a few shows back. So, I'm finding it a challenge trying to portray them in their young stages and trying to get rid of any little wrinkle or crow lines they may have around the eyes or mouth. Then, doing the complete opposite when they're make up with latex, attempting to heighten the crease and age lines.The other interesting problem concerns the sets. The series is in the early 1920's and 1971, and the sets are exactly the same, even the wallpaper doesn't change from one era to the next. But it has to be lit in a different way—I'm making the early '20s in a semi-Rembrandt style where it has a vintage appearance. Night interiors in the house for example, are presumably only lit by oil lamps or candles while of course, now we have complete hydro lamps all over the place. So there is that challenge in mood for me to create something which can still be televised in a very, very low key in color for the twenties. Some people have asked me why the moonlight is so strong coming through the windows in the twenties. Well, if a candle, say, is six feet away from the window and can give a certain amount of light to a character's face, but the character can also have a shadow side fill for moonlight, to my way of thinking it has lowered the whole over-all intensity of both to the same level. Now obviously because of the ASA and the speed of the film, we have to imagine that illusion, and obviously we have to put more foot candles on than just the one candle.

CINEMA CANADA: Do you want to go into further technical details?

ALLIN: Well, on the moonlight I'm using a number 18 blue which is a little heavier than I've used in the past, but I feel it will give a more definite blueness on the television screen. I used to use a number 17 or even a Steel blue. I feel that the Steel blue itself was a little washed out by the time we saw it on our home receivers. On the exteriors at night time we're using open arcs, no filters on at all, and using them at a good 45 degree angle to give as much shadow side as we can. In the scripts, they often call for, as I say in 1925, where the characters are in bed and there's only one oil lamp. It is the only form of illumination. If I have only one light on the set, then, whether it's an oil lamp or candle lamp, that must be my only source of light. I don't falsify it other than raising the illumination level to recording it on film, but I make that be my light source. So, I have to take the bull by the horns, I feel it's right, I will know it is right when I see it on my own home set, and I'm sure I'm correct, I'm sure I'm right, otherwise I wouldn't do it. But this is my whole theory. I'm a perfectionist, I think. I think I am, I want to be. Especially on this treatment of Jalna.



"I would love to make a film with about 95 per cent being night effect. I think it's the most creative of all the illusions one can give. Sure, daylight is interesting too. I realize this. But I think that the night effect, to use that horrific expression on film, adds mood and character."

CINEMA CANADA: What kind of film stocks are you using to capture these subtle light differences?

ALLIN: We're using Eastman Color Negative, yes, 16mm.

CINEMA CANADA: It has enough latitude to be very sensitive for the night sequences and still be excellent for shooting in bright sunlight?

ALLIN: I'm getting some terrific results. I am very pleased with the result, and I've had a few nice sayings from both the artists and from my producers telling me that is the effect they want.

CINEMA CANADA: What kind of camera are you using?

ALLIN: The Arri 16 in the blimp, and the occasional BL.

CINEMA CANADA: Don't you find with the 400 mag and the blimp, the camera becomes rather cumbersome?

ALLIN: Well you do on any blimp. Yes, it is a cumbersome cart, it really wasn't designed for this kind of work. It was an afterthought because the camera was only recently designed as a combat news camera for the Germans in the last World War. It's a marvellous camera, let's not kid ourselves, but it still isn't a quiet camera in a blimp, simply because the blimp was designed after instead of first.

CINEMA CANADA: Why do you use the Arri instead of a quieter camera such as the Eclair?

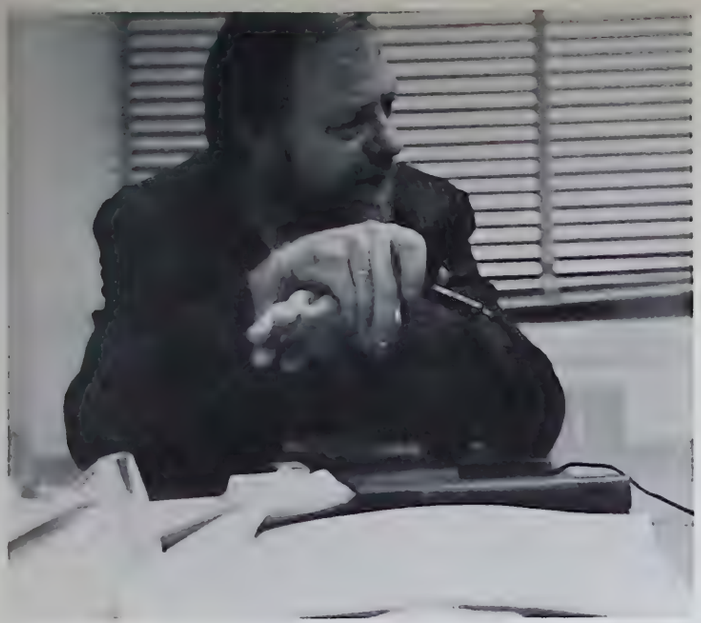
ALLIN: Well, personally I do not like the Eclair. In the Corporation, it is not the type of camera to be relied on with a lot of people using it—it is a very delicate piece of equipment. But the main reason for not liking the Eclair is basically that I can't do a safe scratch test on the film. Anytime film goes into a film gate, our biggest enemy in this business is dust as far as the camera is concerned, and with only a few frames visible, I can't do a good 20 foot scratch test. And, the Eclair really wasn't designed for studio practices. If we stay in 16mm, I wouldn't mind using the 16 Mitchell for the next thirteen episodes.

CINEMA CANADA: What kind of lenses are you using?

ALLIN: Schneider lenses. the Mitchell has the Cooke, and they are the superior lenses. I think that Cooke makes the finest lenses up to about the 75. The finest lenses in the world, really superb.

CINEMA CANADA: Could you give a brief synopsis of your background and experience up to date?

ALLIN: I started thirty years ago in 1942 at the Merton Park Studio in Wimbledon, just outside South London. I was offered a job in the studio as a tea boy. And I took this job of selling tea to the crew for about two weeks. Then, after that my production manager came to me and said: Look I've got an opening in the editing room, would you like to go in there? I spent a month there, another month in the sound department, and finally another month as an assistant-director. After that I went into the camera department for a month, and the manager called me into his office and told me that I should now have a very good idea of what's going on and what department would you like to be in? I said the camera department, and I haven't looked back yet. I've got an awful lot more to learn, too. I was there almost ten years. I had a tremendous Chief cameraman who trained me all the way through focus-pulling to operating on documentaries, to finally getting on second features. He eventually gave me my first opportunity to light my first half-hour show in black and white. Since then I've been a cameraman. I came to Canada basically because my chief relied on me so very strongly, I found that whenever he had a big film to make himself, he wanted me on it too. That meant I wasn't going



"I am a perfectionist. I'm a very fussy man when it comes to placement of a light, it has to be exact, shaded off here, and taken off there, but I think the results are on the screen."

to light another film so I decided that if I was to keep advancing I'd have to move from the company. As I was on my own, I thought of Canada. I'd read an awful lot and I had hopes that the feature industry was going to be much quicker than it is now, but I came over in '52 and started with Crawley films. We did a few documentaries and took some awards on some. Then we got into the RCMP series which, because I was the only one at Crawley's who had any 35 experience, they asked me if I would be operator and devote some of my time to training the assistants who'd never seen a 35. In those days you'd kind of make them on a shoestring, and this was a real shoestring, from that point of view. It was a case of training crews for the first couple of months while filming was in progress because you'd pick them up on the Monday morning shooting started. When that was over, I came to the CBC in '60. Since then I've done over three hundred half-hour shows, and more than one hundred hour long shows in my eleven years here. I was DOP on four out of the ten Hatch's Mill series. I thought the series was really going to go but it just didn't hit the public strong enough and it fell through unfortunately. Incidentally the sets, the exterior sets, are still up at Kleinburg, and that's nearly five years ago, so if anybody wants a complete village facade? Recently, I've been doing the Anthology series for Ron Weyman, the executive producer, and to bring you right up to date, I've been on Jalna since the first week in November.

CINEMA CANADA: Have you worked on any feature length film?

ALLIN: Yes, yes I have. I had one lucky break; I'm hoping for many more. But no, in 1970, I was shooting on Stage 7 in the Corporation and we'd just come to the end of the tape and the camera had to be re-loaded. Someone said to me that I was wanted on the phone. I went to the phone and I was asked if I wanted to make a feature film. I jumped in the air and said yes, but I'm committed to the CBC for 52 weeks a year. He said that I should try and get some time off, and to cut a long story short, the management came through and said yes. So I went to Kleinburg and shot the Reincarnate which I hear is making a lot of money. I didn't think it would go as long as it did, it held for 6 weeks at the Uptown Cinema here. I know one particular week, it was in 5 different movie houses in Toronto and I think that is fantastic for a Canadian feature. Before we even started shooting the Reincarnate, the blueprints were given to me to see if they were going to be large enough to work with according to the script. I think I had a week and a half to operate, that is testing, picking every member of the crew that was to be directly concerned with me. It was great to be able to say to the painter that I want a particular shade of green or blue or whatever and knowing that it would be put there because I said so. We used the SPC Mitchell. I had a tremendous camera assistant. I operated myself. I asked them about an operator, and they said, "Who are you going to find better than you?". I thought that was a nice recommendation for me so I operated myself. It was really too much for me to operate as well on a feature because there's too much to watch for the final touch. It is a problem to be doing both things at once.

CINEMA CANADA: You said you'd like to work on more feature films, is there anything specific you'd choose?

ALLIN: Yes, I think it would have to be a dramatic story. A good script, yes. Something I can believe in my own self when I read the script to know that what I would try and do with it to try and light it. There'd have to be a discussion with the directors of course. A film director and a DOP, they must work together in great unison at all times, at all working hours. And I think both must spend many hours, days if necessary, prior to even commencing the film, so that both can express their points of view, their feelings, and thoughts about the handling of the script. I would love to make a film with about 95 per cent being night effect. I think it's the most creative of all the illusions one can give. Sure, daylight is interesting too, I realize this. But I think that the night effect, to use that horrific expression on film, adds mood and character. You are always there if you can't see behind, because there's dark and shadows, and one always has the illusion something is there.

CINEMA CANADA: A thriller or melodrama?

ALLIN: Yes, a really good thriller, yes, I mean a good thriller. I don't think it could be done on three hundred thousand dollars. I think my personal opinion is that if Canada really wants to go out and make films, and we really don't have to prove it to the world—we've made some good films here—but I feel the films have got to be in the three, four, five million dollar category. And really make something people are going to queue up six blocks every night to see. Not just a small budget because they really don't hold the great strength outside this country.

Con't on page 29.

"In those days, you'd kind of make films on a shoestring, and this was a real shoestring, from all aspects. It was a case of training crews for the first couple of months while filming was in progress because you pick them up on the Monday morning shooting started."

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CANADIAN SOCIETY OF CINEMATOGRAPHERS
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On Monday, February 7th, the CSC General Membership Meeting was held at the Kodak Canada plant in Weston.

Prior to the meeting, the members were conducted on a tour through two of the plant's film departments — Color Print and Processing, and Film Service (Testing).

The CSC would like to thank the following people for making the tour most pleasant and informative: Don Dixon, Manager of Production Planning; Dick Smith, Sales of Motion Pictures and Education; Chuck Blackwell, Foreman of Color Print; Ken Sisson, Product Engineer, and Ed Randell, Foreman of Film Service.

The Meeting itself covered the introduction of the new CINEMA CANADA editors, the payment of membership dues, and plans for the upcoming General Meeting. Ed de Fay presided, and coffee and donuts were supplied by our hosts, Don Dixon and Dick Smith.

The next Monthly General Meeting will be held Monday, March 6th, 1972 at 8:00 p.m. at Film House Ltd.

The Annual General Meeting of the Canadian Society of Cinematographers will be held at Howard Johnson's Airport Hotel on Saturday, March 25th at 10:00 a.m. Registration begins at 9:30 a.m. The hotel is located at 801 Dixon Rd. Dixon Road and Highway 401, and all the members will gather in Room C, first floor.

CFE news

Back in 1967, a few dedicated film editors felt that it was time that they had their own organization to try and achieve an improved status for Canadian film editors, further standardization of procedures and better training for assistants.

After several meetings in Toronto, the Canadian Film Editors Guild was formed with the avowed aim "to advance the art and craft of the film editing profession".

To some extent, we feel that we have part of that aim already achieved but realise that we still have a long way to go. With all the basic organizational details attended to, there remains the main task of spreading the purpose of the CFEG across Canada and increasing our membership with many more members from other provinces.

Expansion of the CFEG outside of Toronto has been disappointing to date. A form of separatism seems to prevail in that people seem reluctant to send money to Toronto. In the near future, we hope to assist 'out-of-town' members to form their own localized groups to be able to control their own affairs but first, there must be sufficient members in one area to warrant that assistance. CFEG aims are for all of Canada, not just Toronto! Our hopes are for expanding fellowship in film production everywhere in Canada.

During last January we held our Annual General Meeting and, in accordance with our Constitution, elections were held for a new National Executive. As a result, we now have *Don Haig* as our new President; *Phil Auguste* and *Roger Pyke* as Vice-Presidents; *Havelock Gradidge* as Secretary and *Don Evaire* as Treasurer. In addition, *Eric Wrate, George Appleby, Bob Cogger, Helen Lewis, Tony Kelleher* and *Bruce Sabsay* were elected as Board Members.

Much will have to be done by this new executive if the Guild is to continue to grow from its' present membership of 170.

To those editors, assistants negative cutters and others hearing of the Guild for the first time, we invite you to write to:

Secretary,
Canadian Film Editors Guild,
Box 46, Terminal A,
Toronto 116, Ontario

and request a copy of our directory which contains full details of the Guild and a membership application form.

In the near future, a new Canadian Film Directory will be published which will list all CFEG members, all CSC members and, hopefully, Directors Guild and AMPPLC members. Details of advertising rates and listing requirements are available from the above address.

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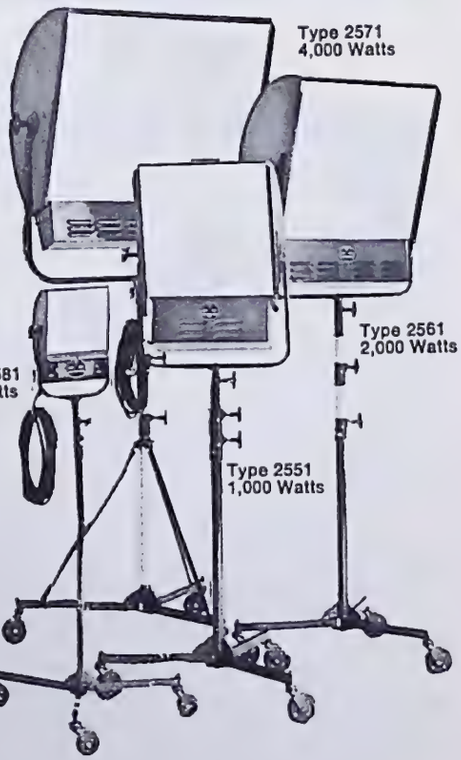

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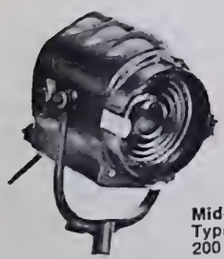
Type 2551
1,000 Watts



Midget
Type 2351
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With the refunding of the CFDC in April we should see an end to the local hiatus in feature film production. A number of projects are reported ready to go and pre-production on several of these should swing into high-gear following the next CFDC Board meeting in March. Information on projects being given the green light should be available within the next few weeks. The CFDC is known to be looking for deals with television sales, and projects that can be released to U.S. TV are particularly attractive since they would enable the Corporation to obtain an earlier return on its investment. To date $750,000 is back out of 7 million and they're now looking for money up front.

Bellevue Pathe's president, Harold Greenberg, has also announced a multi-million dollar fund for production of private feature films in Canada, and a number of projects are already under consideration. This added source of funding should enable a number of low budget projects to get off the ground without scrounging south of the border for the balance of production financing.

Lester Persky and his partner in Cinemex of Canada, Lewis Allen, have three projects on tap that could get off the ground this year. "La Guerre. Yes Sir!" by Roch Carriere will likely head the list with production starting in late Spring. Al Waxman is hoping to produce "John and the Missus" – a screenplay by Gordon Pinsent who wrote and starred in Canart Film's Rowdyman" in Newfoundland last summer. Al is also holding an option on a period piece "Them Damn Canadians Hanged Louis Riel" based on James McNammee's novel. John Bassett reportedly has several projects ready to go and production news should be forthcoming in the very near future. Negotiations are underway on numerous projects and we are hopeful that a number will come to fruition this year. Several American productions are being touted for Canada based production and definite word should be available within the next month.

The shape of things to come may be reflected in a deal concluded recently between Twentieth Century Fox and Palomar Pictures International for worldwide release of 7 feature properties, including the completed "The Darwin Adventure", "The Heartbreak Kid" rolling this month in L.A. with Elaine May directing, and "Sleuth" scheduled for production this Spring in England. With a number of majors now setting an average of a dozen features a year, plans are afoot to fill out the release schedules by acquisitions.

JALNA production wraps in Toronto this week with an additional 13 episodes slated for a tentative May/June start. CBC recently sold 26 episodes with an option for an additional 26 to Thames Television in the U.K. The CBC reported in December that the Corporation was considering getting involved in the film feature business with products being sold to theatres and foreign networks after telecast in Canada. If the idea comes to fruition it will not be before 1973. The deciding factor – export sales – and it was felt sales would depend on the Jalna success.

A National Film Policy for Canada is currently being worked out in Ottawa and the Directors Guild is pressing for a voice in the formation of this Policy which vitally affects our industry. A Position Paper covering all purported aspects of the Policy is being prepared in Working Committees for presentation to the Secretary of State's Office. The Guild is also involved in discussions with the Immigration Department in an attempt to establish regulations on a basis reciprocal with other Countries. The imposition of restrictive policies has never been the Guild's aim; however, other Nationals can move very freely into Canada and we would like a reciprocal privilege.

To minimize the fragmentation in our industry and come together on common issues and difficulties, the Guild is developing Working Committees with other industry associations in an attempt to take the fullest advantage of the shift in National attitudes and the tide running now in our favour. We invite your participation.

Quadrant Films have been successful in setting a feature in Toronto. Entitled "Introducing Suzy", the film stars Mickey Rooney. Producer will be Harold Greenberg, cinematography by Harry Makin, CSC. A Canadian is directing, his name is as yet unreleased. Shooting starts in April, 1972.

Evelyn McCartney,
Executive Secretary,
Directors Guild of Canada.

ROWDYMAN on location in Newfoundland. PETER LUXFORD, first Assistant Cameraman; PETER CARTER, Director, and GARY FLANAGAN, First A.D.

With Genevieve Deloir from THE CROWD INSIDE

Makin with camera

PERSONALITY FOCUS

HARRY MAKIN C.S.C.

by Philip McPhedran

"Film is a unique art form. It is the only art form I know that is collective--no other art involves so many people to manufacture one product. Because it is open to so many different interpretations, everyone involved has to compromise to a certain degree. The other major difference between film and any other art form is that the cameraman has a dual role. He not only has to be a creative artist but also an expert technician".

In the last two years, Harry Makin has been a very busy man. In that time, the forty year old cinematographer has shot three feature length films, and a television series.

One of the features, "The Crowd Inside", has already been in and out of the theatres. It only ran for a very short time in Toronto and Montreal.

The other two features have not been released yet. Eric Till's, "A Fan's Notes", after quite a lengthy delay, is slated for distribution this summer. Harvey Hart's, "Mahoney's Estate", will probably be in the theatres this May.

If a person wants to get into film enough, he or she can. I think the schools trying to teach film are taking the wrong approach. They are not approaching film as a trade. Usually the courses are too academic, and the professors are out of touch with the industry. Ideally, the course would consist of six months in class and six months of on-the-job training. The biggest obstacle to this, of course, is co-operation from our industry".

Makin was born and raised in Winnipeg. After school, he worked for the railroad, then for an advertising agency as a commercial artist. ". . . that didn't work out too well, mainly because I didn't have that much talent . . .". So when the agency opened up a photography department, Makin shifted to it.

Three years later, in 1959, Makin joined the CBC in Winnipeg. The television station had not been in operation for very long, so everybody had multi-job functions. It was here that he obtained a wide range of experience. He worked in the film processing laboratory, kine-recording, stills processing, film lighting and film sound.

After two years at these various jobs, Makin went into the film department as a newsreel cameraman.

"The first morning they said--Here's a camera, here's some film, go out and shoot some film. Everyone who ever worked there, started that way. And everybody had made some kind of mistake on the first day. They were all just waiting to see what mistake I would make. I was bound and determined not to make any. So I went out with the Bell and Howell, checked exposure, double-checked, and then shot all the film. When I got back, I discovered I had shot all the footage at 16 frames".

Makin became restless after three years of shooting newsreels and documentaries. So when he received a phone call asking if he would be interested in helping set up a television network in West Africa, he accepted.

Four weeks later, Makin, his wife and two children, were on a plane to London, England, and from there to Ghana. The CBC loaned him to the External Affairs Department who in turn put him on loan to the Ghanian government.

Everything had to be set up from scratch. In the first six months of his two year stay, Makin had no equipment available at all.

"We had no motion picture film. So, I got a few still cameras and sent everybody out to shoot stories and documentaries by storyboard. They would shoot wide and medium shots, and then sit there and edit them into the story. I was really cut off from the outside world.".

When Makin returned to Canada, he came to CBC Toronto, and started shooting documentaries again. For the next few years he travelled around the world shooting footage for the CBC.

Makin shot the Quinten Durgens series, and part of the Actioneer. In the summer of 1968, he resigned

from the CBC and went freelance.

Manitou Productions approached him to film the "Adventures in Rainbow Country" on Manitoulin Island. Harry spent 8 months up north shooting twenty six shows. The series was well received in Canada but was far more successful in other countries. At one point, eighteen and a half million viewers were watching the show weekly in West Germany.

ETV then hired him to film the very popular educational series, Castle Zaremba. The show, in a dramatic format, attempted to teach a second language, English, to new Canadians.

"I think a lot of credit has to go to the CFDC for the increase in the number of feature films being made now. It would be a disaster if they stopped. Sure, there are criticisms, and people are picking on how it's done, and how it could be improved on, but the fact remains that we never had money before. We weren't making features, and now we are".

Makin then received a phone call from Al Waxman asking him to shoot "The Crowd Inside". He spent twelve weeks on the feature, and immediately went on to "A Fan's Notes". This feature has been held up for over a year because of problems with the distributor.

From there, Makin went on to shoot the pilot for Simon Locke M.D. And when the production was given the go-ahead, did another seventeen shows.

"The hardest thing to get used to on features, (as opposed to television) for me anyway, is that there are other factors equally as important as the picture . . . maybe the operating wasn't excellent on that shot, but the acting was . . . each director wants a different thing from his cameraman. The role of the cameraman is to interpret what the director wants, as far as lighting and camera-work is concerned".

With no break in-between Makin went from the Simon Locke series onto Harvey Hart's "Mahoney's Estate". This feature presented a completely new technical problem. He had to try and get the "European effect". In other words, he had to try and ". . . knock back the National Geographic effect". To achieve this, the stock had to be pre-flashed before it was shot. Quite a bit of experimentation was done by both the labs and the crew. Results from the experiments included scratches, sparkling, and a mettling effect. Eventually, these problems were resolved, and the result will be on the screen in May.

"The role of the cinematographer is changing. It's not like the old days--people don't hire a cameraman because he delivers a certain kind of product all the time. Now, a cameraman has to, must be, more flexible . . . and the change has affected the roles of all those around the cameraman . . ."

In January, Makin shot another 8 Simon Locke shows to complete the series.

In April, Makin is scheduled to start shooting, "Introducing Suzy", a film written by and starring Mickey Rooney which will be shot by a Canadian crew in Canada.

"We should not set out to make a Canadian film solely . . . a film should not be plugged because it is a Canadian film--either it is a good or bad film, and it should be judged on those merits only. The Canadian film industry has come a hell of a long way in a very short time".

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DEVELOPING COLOUR NEGATIVE

by Harold Coxon
Head, Film House Laboratories

Harold Coxon is the technical director of Film House Laboratories. He was born and educated in Ottawa. In 1946, Coxon joined the National Film Board in Ottawa. He transferred to the National Film Board Picture Lab, and became head of developing services in Montreal. In 1957, Coxon joined Crawley Films Ltd. as a department head. He came to Film House in 1965. He has been involved in all aspects of laboratory operation, including partial design and installation of major equipment facilities. He is an active member of the SMPTE and an associate member of the Audio Engineering Society.

What really happens when your valuable colour negative enters the laboratory?

This article will give you some idea of what happens to your footage which may well represent many weeks or months of work, and which could be wasted if it were carelessly handled in dirty conditions and by people not skilled in their various functions as laboratory technicians, once it has been shot.

When your colour negative enters the laboratory along with your ¼" magnetic tape, it is entered along with all information pertaining to your requirements — information that is necessary are things such as:

Stock type	5254 Eastman colour negative
Emulsion #	574 - 12
ASA Rating	100 - Normal
Footage	400 ft.
Production Title	"Epic"
Camera & #	Arri #6
Mag No	#3
Roll # & Takes	Roll 6 T6 - 11
Required	Develop negative and supply 1 lite mide-scale edge # W/P

All this information is necessary to allow the laboratory to proceed with your job. At this point, your ¼" tape is routed to the sound department for transfer to 35mm magnetic for a double system screen of your "dailies".

If you do not give the laboratory the information, it will cause delays while you are contacted to fill in the gaps. Here are some of the precautions a crew can take that will enable a laboratory to serve you better.

It is safer to leave a few feet at start and end of rolls sent in for processing. This avoids the risk of our making developing machine splices in exposed areas of your negative. It also allows the developing machine technician to cut a short section off and examine it in white light for pre-processed scratches, which could come from a camera or magazine. If any are detected at this stage, the crew is notified immediately so that they may check their equipment.

If your film arrives at the laboratory without a plastic core, it must be inserted by us in complete darkness — this is a difficult operation and can cause unnecessary damage. Please send your film in on cores.

Loosely wound rolls are another source of possible damage, causing cinching or handling marks. The outer end should be secured with a small piece of tape, the exposed material placed in a black bag, put in a suitable can, and marked as exposed material.

The laboratory receives negative for "forced developing". Unless ASA rating is clearly shown on can, delays are caused until we have this information.

Bear in mind that in photography, some of the chemicals are in the film emulsion, the other chemicals are in the processing solutions. These react on each other to give the final result. The manufacturer of the film is responsible for the proper design and building of each individual emulsion. The laboratory is responsible for the correct processing of each emulsion according to the manufacturer's recommended specifications. The manufacturer and the laboratory are widely separated by time and by space before the film and the processing come together.

This then leaves the middle-man who is the user or the cameraman and he must be satisfied with the final results.

Ideally, any wide variation in the final outcome of an emulsion should be in complete control of the cameraman. Assuming that the film manufacturer and the laboratory carry out consistent and rigid control of their respective methods, the camera-man, by using the manufacturer's recommended specifications for any particular emulsion can then control the final tonal values of his film.

Sensitized material exposed in a camera or by any other means produces an invisible latent image which is made visible by development in established developing chemistry.

With the rate of projection at 24 frames per second and magnification of size on projection, it is quite easy to detect tonal values and physical defects such as scratches, streaks or directional development, dirt, or many of the other defects which render a film unusable.

Preparation for developing colour negative is carried out in a completely dark loading room. A physical check is made for possible fold-overs or creasing, broken or damaged perforations, or any other physical defect that might be detected by the fingers and concentration of a skilled developing technician. When the negative material has cleared this check, it is ready to be placed on a developing machine which has been pre-checked and tested for physical transport as well as chemical and sensitometric standards of operation.

Referring to figure #1, a schematic of a typical Eastman colour negative developing system, you can follow the colour negative film through its various stages.

Steps 1 & 2 of the process are extremely important in the colour negative system — the removal of "REM-JET" backing prior to developing.

The manufacturer has coated the underside of the colour negative transport with a "REM-JET" backing — this is a colloidal suspension of carbon particles applied to the base side of colour negative: —

Type 5254 - 35mm and Type 7254 - 16mm. It offers unusually good antistatic and antihalation properties. It appears

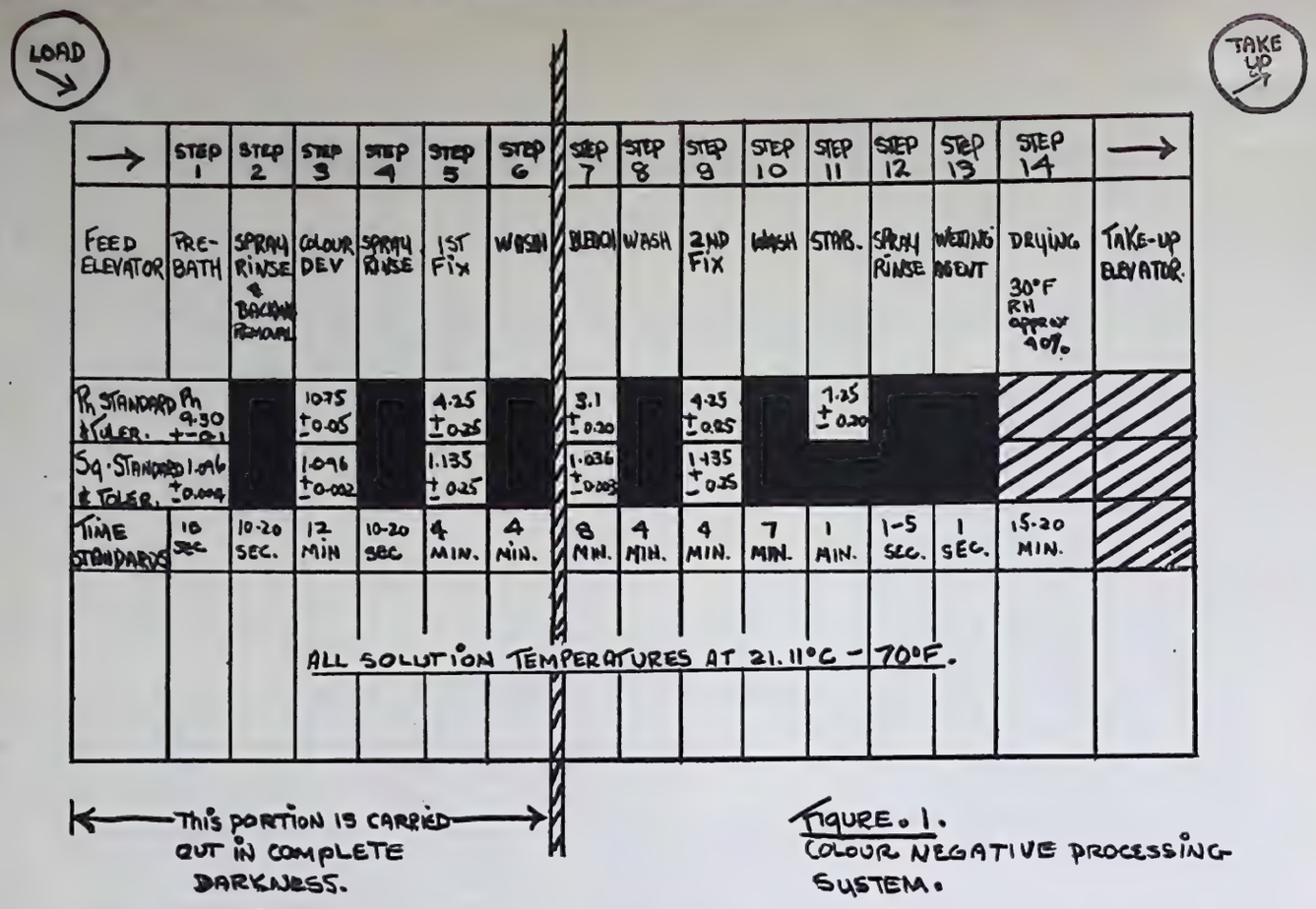

FIGURE. 1.
COLOUR NEGATIVE PROCESSING SYSTEM.

14-2-72. H. COXON.

carbon black and is quite opaque. Its purpose is excellent, but its removal is something else again — it's the devil to get off properly.

The exposed colour negative must be transported through an alkaline pre-bath solution for the proper amount of time, at an exact temperature, and care must be taken to maintain the correct chemical composition and Ph values. After being treated to the pre-bath, the film then enters a backing removal tank with precisely positioned water rinse jets and a mechanical scrubber unit which firmly but gently removes residues from the base. If the backing is softened too quickly and becomes suspended in the pre-bath solution, there is the danger of small particles adhering to the emulsion. If this happens, the spots prevent development of the negative. The backing cannot be removed once it has clung to an emulsion surface.

After leaving the scrubber tank, your negative passes through a vacuum squegee or wiper device which removes excess moisture and possible carry over of contaminates to the developer.

Step #3 — the film now enters the colour developer and the development of the invisible latent image begins. The reaction now takes place acting on all three layers. The emulsion layers contain dye couplers dispersed within them so that after exposure metalic silver and appropriate dye images are produced in each layer.

Step #4 — the film is now given a spray rinse with tempered water after colour development to remove excess alkaline developing agents before going on to the next step. This minimizes the tendency of the formation of carbon dioxide gas and the possibility of blistering. Variations can affect speed and fog levels.

Step #5 — First fix — this step tends to arrest development and to provide hardening of the emulsion. It also converts the unexposed and undeveloped silver halides to complex thiosulfate salts which can be removed by washing. Removal of salts at this point is desirable since the bleaching of the silver image can be done more effectively.

Step #6 — The film now enters a wash water to remove the residual salts which are present in the emulsion due to the action of the 1st fix and also to have it free of any residuals which might impair effective bleaching in the next step.

Step #7 — The film enters ferri-cynanide bleach solution to convert the silver image and yellow filter to compounds which may later be removed by the second fix bath.

Step #8 — We now progress to a wash water to remove any unreacted bleach solution from the film — a spray rinse of tempered water is most efficient at this stage.

Step #9 — From the spray rinse, the film follows along to the second fix. This film must be fixed at this stage to convert the silver compounds formed by the bleaching solution to silver thiosulfate complex salts which may be removed from the film by washing. The second fix bath is the same formula as the first fix. It is not recommended that they be circulated as a common circulation could cause stains in the top layer of the emulsion.

Step #10 — Washing is the next step in progression of the film — this serves to remove the soluble thiosulfate complex salts and residual hypo from the film. A spray wash is most efficient at this point. Incomplete washing may cause later fading of the dye images due to excessive residual hypo.

Step #11 — The next step is a stabilizer bath. It serves to stabilize the dye images and reduce any tendency of fading. It also removes final traces of hypo.

Step #12 — A brief water spray rinse is given to remove stabilizer chemicals from the surface of the film, thus preventing possible crystaline deposits on the film after drying.

Step #13 — It now passes briefly through a wetting agent to assist in even drying before passing through a set of vacuum squeezes or air jets which remove all excess moisture.

Step #14 — The final step is to dry the now completely processed negative — this is accomplished by passing through a cabinet of clean forced air which is temperature and humidity controlled.

We have completed the colour negative developing cycle and the next discussion will deal with How to Arrive to a Colour Print Stage.

IRELAND I

Ron Stannett

The W-5 program on CTV on February 20th featured a report from northern Ireland, ending with the big Newry march protesting the death of the thirteen civilians killed January 30th.

A crew from Mercer Film Productions accompanied the CTV producer, Don Cameron, and W-5 anchorman Jack McGaw to Ireland. Cameron made contact with the Provisional branch of the Irish Republican Army (IRA), and arranged for a clandestine interview in one of their hideouts. All the while McGaw was interviewing the urban guerillas, there was a gun pointed at his head.

Ron Stannett was the cameraman for the shoot, and Rodney Charters was the soundman. Here is Stannett's account of what happened:

After we made the initial contact with the IRA, nothing happened for a while, I guess they were sort of checking us over. We went around shooting all sorts of different things, mostly preparations for the march. Then one night I was sitting in the hotel, and Jack McGaw and Don Cameron had gone into Newry to the civil rights office to check on preparations — I think this was the night before the march. And the contact came in and said, it's on, one o'clock in the morning, where is everybody? He was quite nervous, because he didn't want to hold this group up. So it was a mad panic to get to the phone.

We were using a code name for the operation, it was MERCER. And I rang the civil rights office, and I said, "Mercer is coming, and he wants to see you!" And it was quite a flap and they got held up in a roadblock, because even though you were press, you still had to sit in line, and they went through your car and they went through you, and it was up against the side of the car and the whole bit. So this guy was pretty nervous because Don and Jack weren't there, and he said jeez, could you come and do the interview by yourselves.

And I said no, look, we've got it all worked out, after I rang and gave them the code name, they'll be back here like a flash. So he took off, and apparently he went down to the road block and saw them still sitting there in line, and he grabbed them and brought them back. And we took off.

We were following him in his car, and he took us up this little laneway, which is sort of like two hedges, and I guess a cow and a goat could get past, and there was no lights or anything. And this is when we started to feel a little jumpy, as to where he was taking us. And he came out and said, okay, don't bring anything in, just yourselves. And we walked in, into what was like a hotel or something, and we got up the stairs and it was the first door to the left, and the door opened, and we looked down the end of a bloody great six-gun.

The guy who was holding it, I think he was a pyschopath, because he didn't say anything, he just clicked his fingers when he wanted things done. So we stood there for five minutes. Nobody saying a word and this guy holding a gun on us, and they said okay, they haven't been followed. We hadn't even given it a thought that maybe somebody would follow us.

Then the big guns came in. At this stage, they were quite open-faced and had no masks on. So they came in and we sort of all stood around and said hi, nervously, and they said hi. And he issued orders for more of what they call their police to be put out and said that if anything happens, you know what to do!

It was at that stage that the pyschopathic guy said, "Frisk 'em". And he gave the gun to somebody else, and put us up against the wall, and he went down me, and I had two exposure meters, one in either pocket. He got down to my exposure meters and just froze! And I said it's an exposure meter. They took it out and they put a hanky around it and they handled it like it was a bloody bomb or something!

Things were tense. Nobody was able to sit down at this point. Then they checked our passports, and said, all right we're prepared to do an interview, but only on sound. And how much are you prepared to pay for it? I think Jack said fifty pounds sterling. And they said that's not enough. And I said let's discuss this whole thing, after all you know we're a television crew, and there're quite a few ways I could shoot you without being recognized. I said what would be a fair price to you? He said a hundred pounds.

At this point when they said no pictures, there was this deathly silence. We thought, well, it's not much good to us to pay fifty pounds or a hundred pounds for an audio tape. At the same time, what happens if we say, no, and walk out. Because we know who they are, and it's like turning them down, and that's when everybody felt worried about what we were going to do. Whether we were going to be forced into paying the money just for a bloody audio tape.

So they said, we're open for discussion, why don't we all sit down. We sat down, and I said, you know, I could shoot it silhouette, or I can completely black you out. Or, if you've got a mask or something, we can do it with a mask. He got a balaclava and he wore a hat, and it was fine. So we paid the hundred pounds and they just left the money sitting on the table, none of them touched it. Then his personal bodyguard opened up a cabinet near the ceiling of the room and took out the two automatic weapons. He gave one to the strange cat at the door, and they all got panicky when we headed for the door. We said we were told that we could get the camera.

So we brought it in, brought one light in and threw it up. They were all jumpy because none of these guys were known to the police or the army as IRA. None of them had been disclosed or tipped off, or wanted, and these were the guys who were doing the organizing and most of the organized shoot-outs. They were all pretty jumpy because they didn't want to be in one spot for too long. So we just threw up one light.

We covered ourselves with all the European plugs, to suit every wall socket we could think of, but the one in this room, which was the only one, we didn't have a plug for. So we had to pull the plug off our lead and just stick it in with matchsticks. 240 volts, we just hoped nobody would get frazzled.

There was a big mirror on my left, and they all got worried about that because they figured I'd shoot into the mirror and see them standing at the door. And that's when one of the guys came in behind Jack and pointed the gun at him and said, if I'm in this film, you know we can fix it! And I said the front of the lens is there and the mirror is there, and I can't shoot around corners. But everytime somebody came to the door, they'd cock their rifles. And you know with the BL the door was on my right and I couldn't see a damned thing.

And you just had to hope and pray that it wasn't somebody who shouldn't be coming in.

IRELAND II

Phil Pendry

QUESTION: How long have you spent in Ireland?
PENDRY: Over the past two years, nearly four months altogether. Sometimes it's just for a weekend flare-up; at other times it's for a two or three week period.
QUESTION: That must give you a peculiar view of the crisis?
PENDRY: Yes it does. When the trouble first started the world press moved in when only one soldier was killed. Now soldiers and civilians are being killed almost every day and there's very little interest shown. It's becoming rather like Vietnam.
QUESTION: What does this do to you as a cameraman in your viewing of these violent situations? Do you just ignore them if they're not violent enough — do you have some kind of Richter scale of violence?
PENDRY: Well Ireland is peculiar. You can't equate it with any other tragic situation. Ireland is tragic but it's also funny; although it's not funny to get shot at. It takes the Irish to create a situation like theirs. You get that underlying feeling that the whole thing is quite ludicrous. Sometimes I think Ireland is made up of five and a half million Barry Fitzgeralds. The whole place is a stage with the army acting as scene shifters and when you see them removing the barricades you know that they are really only changing scenes for the next act. One morning I expect to wake up and see a giant clapper board — "Ulster Crises, Scene 623, Take I" — and the Irish will go into action once again. The whole thing is ridiculous — that people in our kind of society should be killing each other — it's sheer madness. But I suppose if you consider the historical background and see how the country has been occupied for over 300 years you can understand where all this violence stems from.

QUESTION: You've filmed events all over the world — revolutions attempted revolutions, political upheavals to name a few — how do people react when they suddenly see a camera?
PENDRY: It all depends on the sophistication of the masses and their attitude towards the media. Recently there's been this frightening action and reaction to the camera as you saw here in Canada during the Quebec crisis and in America during the whole civil disobedience campaign. In Belfast between six and six-thirty in the evening you'll notice a very perceptible lull in the rioting. Why do you think? Well it's quite simple — everyone's gone to watch themselves on T.V. Unbelievable but true and the Army have said so themselves.
QUESTION: Perhaps as a cameraman you are too conspicuous?
PENDRY: Yes I think we have to have a much lower profile. We've got to be very careful that we don't begin to orchestrate the action instead of just recording it. It can be very dangerous because you may get a situation where a policeman will not hit someone on the head because of our presence. I've often heard a cop say "Look out! Here comes a camera". At the same time a rioter will often move into action the moment he sees a TV camera. So there has to be a different approach by the media to rioting and civil disobedience.
QUESTION: Just recently I think there's a growing uneasiness among a great many people who watch the media that perhaps an unscrupulous newsman or producer could in fact shape an incipient riot or whatever, simply by manipulating it.
PENDRY: Oh it would be so easy. Today I could go on any street in Belfast and I could guarantee you some kind of fracas within ten minutes.
QUESTION: Frightening
PENDRY: Just to show you how quickly things can get out of control. One Sunday, not long ago, when we were out on an absolutely quiet street in Belfast filming wall slogans a man took a swing at me after asking me if I had permission to film there. He was no one special; just a citizen. The swing connected. Luckily we had a very large cab driver with us (he's our regular one in Ireland) and quick as a flash he jumped forward and with one blow he felled the guy. And when his pal also rushed up our driver floored him as well. You could call that the beginnings of a riot. Fortunately we made a quick getaway.
QUESTION: Can you put a bias on film the way a writer can put a bias into a news story?
PENDRY: Yes, much more so, much more so.
QUESTION: How?
PENDRY: Well let's take Toronto. If I wanted to I could shoot it as a fantastic city; full of life. On the other hand I could also, if I wanted to, shoot it as a dead, uninteresting place. The ingredients, the images, for both these views of Toronto are here in abundance. It's just a question on my part and the part of my producer or editor of what we want to show. Certainly different TV networks interpret stories differently. For instance, some time back British and French TV were totally disparate in their portrayals of the emerging African States. One just couldn't believe they were talking about the same countries. The camera angle is also important. From eye level a crowd walking along a street hardly looks menacing; but you get down on the ground and shoot up with a wide angle — it'll look like a stampede.
QUESTION: Would you ever agree to some form of censorship?
PENDRY: No. Categorically no.
QUESTION: What then would you suggest to improve the situation?
PENDRY: There must be a more analytical approach to news. It has been sacrosanct for too long. No one has yet taken it to task and I think the time has come for TV news to be put in the dock. Maybe if we introduced some form of TV seminar where a selection of news stories would be analysed and dissected by different networks — maybe then we could reduce the degree of misrepresentation and play a more constructive role in society.

Cont'd on page 36

Con't from page 16.

CINEMA CANADA: Do you see hopes for the Canadian film industry having that sort of budget to work with?

ALLIN: Oh yes! Oh yes I think so. I think we've got some tremendous directors in this country, and stars. . .although a lot of them have gone across the border lines, but I'm sure they'd be coaxed back in a big hurry. Yes, I can foresee the day coming within five years when there will be more than one of these four or five million dollar features.

CINEMA CANADA: In spite of the economic situation?

ALLIN: Yes, I think so, somebody has to take the initiative and really come up with absolutely the most fantastic script and cast and crew. I think the feature should be thrown up on a wide screen, the biggest screen we can find, let's really throw it but it's going to cost money. . .and we've got to be prepared.

CINEMA CANADA: Do you have an opinion what route someone who is interested in becoming a cameraman or involved in film should take?

ALLIN: Well, I'm very strong in recommending to any future assistant of mine that he doesn't try and climb the ladder too quickly, number one. This is always open to argument but I feel very strongly that a young boy, say eighteen or nineteen should come into the camera department and be a clapper loader for maybe twelve months. In that time he can be very observant, see what is going on, get to know the jargon of the industry, see all the ins and outs, and all the various occupations, and then be a focus-puller. I don't think he should be less than two years as a focus-puller because he has a tremendous occupation as a focus-puller—as a number one assistant. After all there are many in Hollywood who are in their sixties, who are tremendous focus-pullers. And I think when anybody can estimate any given distance between 3 feet and thirty feet, and never be out more than 3 inches either way, then he is on the making of only being a good focus-puller. Then, I think he should be an operator on the sort of documentaries and other programs where it is not so critical to have a lot of experience. If he has the ability as an artist to say positively whether his composition of every frame that goes through the camera on every scene he shoots, and if he has a critical eye, an eye that really goes through the four sides of the frames as you're looking through the viewfinder, plus anything else that is happening in the middle, and the eyeball really has to swing because of the mike shadows, the mikes, the artists, the composition, etc, then he is gaining the necessary skills and experience it takes to be a top-notch cameraman. I really feel that a young boy should devote seven, perhaps ten years as an assistant and operating before he becomes a fully-fledged cameraman or DOP, I really do. I don't believe in geniuses—I really don't think there are people that can come up overnight because, okay, they can make one film but how about number two, number ten, number fifty? Are they going to be as good as that number one that hit the headlines? I wonder if they will be that good? Because you're only as good as your last film. Whoever you are, whatever your job may be in the film industry, you're only as good as your last film. Period.

CINEMA CANADA: What kind of man would you characterize yourself as, you said you hoped you were a perfectionist?

ALLIN: I think I am a patient man, at least I try and be that way. I know there are some people who may say worryguts or something but I know it doesn't matter what anyone says because the results are on the screen tomorrow night in the rushes. I start my thirtieth year now. I don't feel a day older than I did fifteen years ago. I can't wait to get into the studio in the morning and I'm often sorry that it's all over at night. I find it is the most fascinating, and the most creative occupation in the whole world.

Cont'd from page 12

Germany, and certain independent trends in both the United States and English-speaking Canada, "cinéma québécois" draws its strength from understanding and compassion rather than condescension and exploitation. It is a humane cinema primarily concerned with the dignity of man as it struggles to survive within a corrosive materialistic order.

The emphasis is on a rich portraiture. The drama derives not from self-evident situations of easy confrontation, but from carefully selected and telling revelations of land—and cityscapes and of everyday, unexceptional behavior.

It is an anxious cinema. Freed from a suffocating tradition of unquestioning obedience to church and state, the French-Canadian artist is keenly aware of the precarious state of his identity. Surrounded by a pervasive, alien culture and no longer under the protection of old stabilizing myths, the filmmakers turn time and again to two themes: the native land (whose physical reality is a constant) and an establishment that is not sufficiently receptive to the needs of a people coming to consciousness.

There are somewhat less than five million French-speaking people in Quebec. It is remarkable that this population can support a cinema that sees over twenty feature films completed annually. The French division of the celebrated National Film Board of Canada plays an integral role not only in the training of filmmakers but also in the production of well over a third of the province's features. What isn't made under the aegis of the Office national du film du Canada is probably completed with funds from the Canadian Film Development Corporation. In addition, the filmmaker working in Quebec will not only see his work promoted by the active Conseil québécois pour la diffusion du cinéma but also will probably find his film exhibited throughout the province in a small but established network of theaters devoted to the works of the French-Canadian filmmaker.

Owing to the vagaries of commercial distribution, most of these films have yet to be introduced to an American public. The following program aims to remedy this lack: its approach is not historical, but representative rather of the last three productive years. Lacking in this cycle is the "sexploitation" film, a genre popular in the province: however, the New York audience is familiar with such items, and none of the examples previewed seemed exceptional.

Included are not only recent films by Jutra (Mon Oncle Antoine, and the short, Marie-Christine) and Perrault (Voitures d'eau and Un Pays sams bon sans), but also two terse narratives (Red, a thriller, and Les Mâles, a dark Comedy) by Gilles Carle whose Le Viol d'une jeune fille douce is one of the high points of "cinéma québécois." Jean Chabot (Mon Enfance à Montréal), André Forcier (Le Retour de l'imaculée conception), Jacques Leduc (On est loin du soleil), and André Théberge (Une Question de vie) have all made auspicious debuts with remarkable first films. The highly individualistic Jean-Pierre Lefebvre, Quebec and Canada's most prolific filmmaker is represented (if, indeed, it is possible to do so) by a political burlesque, Q-bec My Love, and an intriguing "almost historical" film, Les Maudits Sauvages.

— Laurence Kardish

It seems that one has a better chance to see Quebec cinema in Europe or in New York, than in English-speaking Canada. Perhaps now that sub-titled prints do exist of these films, even Toronto, Winnipeg, and Vancouver will get a chance to see them. Especially after MON ONCLE ANTOINE's financial success.

CANADIAN FEATURES / NEWS

The Learning Resources Centre at 666 Eglinton West, is screening a series of Canadian features from the Canadian Filmmakers Distribution Centre. Admission is free!

Thursday, March 9 at 8:30 p.m.
STEREO by David Cronenberg
Thursday March 16 at 8:30
MORE THAN ONE by Murray Markowitz
Thursday March 23 at 8:30
BREATHING TOGETHER by Morley Markson
Thursday March 30 at 8:30
WAVELENGTH by Michael Snow (and a new film)

The directors will attend the screening and be available for questions.

Support Canadian Cinema!

ROGER MORIDE, CSC—Montreal. D.O.P. on two features: GOLDEN APPLES OF THE SUN and LOVING AND LAUGHING. Working on documentaries for Quebec schools: "Animaux Familiers," and "Le Roi Nouveau."

Charlie Chaplin is to be honored at long last during the Academy Award ceremonies in April. Joe McCarthy must have really scared Hollywood, seeing that it took this long to get around to paying due homage to the legendary comedian.

A new trend seems to be developing: luxury cruises featuring old films. One shipping line advertises a 16-day film festival on the high seas, which will terminate in Cannes.

On board will be celebrities like Milos Forman, Jean-Claude Brialy, and Marina Vlady. The series of films to be shown include European Cinema from Eisenstein to Godard, American Comedy from the Keystone Kops to Jerry Lewis, Westerns, Hollywood's classic thrillers, Adventure films, and Film fantasy. Entertainment is of the Las Vegas night club variety, and dancing is to Michel Legrande's orchestra. On the way to Cannes the ship will call at Grenada, Trinidad, Barbados, Martinique, Madiera and Gibraltar.

Prices are steep.

Who knows, maybe somebody will shoot a feature film of the voyage.

Palette Productions has come up with a travel consumer report which is to be distributed to a maximum of 23 stations by the barter system.

The barter system, which is widely used in commercial TV, means that Palette will supply the show free in exchange for one-third of the commercial spots in it.

The pilot was shown late last month, and the reception was very encouraging to say the least. The program will give travellers hints as how much to tip, the range of food prices, and cost of accommodations in various vacation and tourist spots of the world.

For information on FESTIVALS read TAKE ONE, or the FILMMAKERS NEWS — LETTER. Most spring festivals have happened, or have stopped accepting entry forms or films by this time. In the next issue of CINEMA CANADA, we will start listings for end of summer or fall festivals.

SUPPORT CINEMA CANADA!

BREAKING THROUGH SELLING OUT DROPPING DEAD

by David Beard
Proprietor Cinebooks

Breaking Through, Selling Out, Dropping Dead and Other Notes on Film-making.
By William Bayer, Macmillian, New York 1971.

William Bayer is a film-maker, screen writer, and a novelist. His first feature, "Mississippi Summer", is in distribution and his second feature, "Flash and Silk", is now in production. His book is addressed to those who are interested in the big screen. His advice is sound, filled with common sense and the voice of hard-earned experience.

He is a professional and his book is intended as a guide to the men and women who want to enter the cut-throat world of the feature film.

Bayer's book is not bitter. It is not simplistic. It is well written. The prose is alive and carries the reader into total absorption in the subject. Even though Bayer feels that the book will interest only "the young film-maker who is faced with enormous problems of career development . . . ", it should be read by students who are taking film courses and teachers of film courses.

RECENT RELEASES

We're in the Money, Bergman, A. *Depression America and its Films.*		$10.25
Film Review, 1971-1972, Speed, M. *An annual survey of films.*		$ 7.95
Dictionary of 1,000 Best Films, Pickar, R.A.E. *International Films indexed with details.*		$14.50
The Film Criticism of Otis Ferguson, *An in-depth criticism of the film scene from 1934-1941*		$13.95
What is Cinema? Volume 11, Bazin, A. *Along awaited event reviewed in New York Times 13/2/72.*		$ 7.25
Screening the Sexes: homosexuality in 12 Movies Parker, Tyler.		$11.50
A Primer for Film-making, Roberts, K.H./Sharples, W. *Covers all aspects of Film-making.*	(Paper) (Hard)	$ 8.75 $18.75
Breaking Through, Selling Out, Dropping Dead & Other Notes on Film-making, Bayer, W. *Describes the pitfalls that face both aspiring and established film-makers.*		$ 6.40
International Film Guide 1972		$ 3.95
The Great Movie Shorts, Maltin, L. *Those wonderful one and two reelers of the thirties and forties.*		$12.50
Faces, Forms, Films, The Artistry of Lon Chaney. Anderson, R.G.		$ 9.55

PAPERBACK EDITIONS

Garbo and the Nightwatchman, Cooke, Alister	$ 7.95
Veronica: Autobiography of Veronica Lake	$ .95
Figures of Light, Kauffmann, S.	$ 1.95
Additional Dialogue, Trumbo, D.	$ 1.95
Orson Wells, Bessy, M.	$ 4.50
Jean Renoir, Leprohon, P.	$ 4.50

List compiled by David Beard.

It should also attract the film critic. It is about the aesthetics of the cinema as well as technical aspects of film-making. It is not, however, a handbook of motion picture techniques, Bayer talks about collaboration without which technique is utterly useless. It is his attention to the details of attitude and approach that is so important to the young film-maker.

No handbook can give these insights. He is a man who respects his art and in his book the man that does not respect film-making as an art is clearly defined as an enemy of the film-maker.

Obviously the distributor does not respect the film-maker. As Bayer defines him in these words. "Of all the bad people in the film industry, distributors — the men who market a film, and place it in theatres — are among the most wicked and dishonest." And Bayer is not just shooting off his mouth. He goes into the details of the "deal".

He does his defining without rancour. There is a touch of humour about it, "They (the distributor) will frequently tell you, 'That's a beautiful picture Kid. Too bad it's not going to make money. Next time try to work in a little more tit.' They will pat you on the back and suggest you call them again when you've made something else".

If only distributors and exhibitors would read this book and take it seriously, the experience might revolutionize the business. Bayer knows that it needs drastic changes, but he also knows that he is first of all an artist: a film-maker, and if one uses the revolutionary impulses with film-making the practitioner of this "art" renounces film as a means of creating art.

Bayer makes several suggestions about the approach a film-maker can take to this problem. There are alternatives within the system and there are possibilities outside the system that only the new film-makers can develop.

Of course, there are the passages in any book that have particular appeal to the individual reader. I enjoyed his comments on Cinéma Vérité. It can be an easy target, but Bayer is not interested in the put-down. He traces the influence this development has had on commercial cinema and points out that " . . . there exists in the subconscious of the audience an absurd equation that says film graininess, an unstable camera equals reality". He also points out that if you ignore this absurdity you risk a greater absurdity that is staging the situations and producing a phoniness that suspends the audience's willing disbelief.

Bayer's delightful and acute observations on the cliches of the cinema are:

- — the lyrical sequence, with rock music over, in which the lovers ride a bicycle, walk along the beach, or cavort in an idyllic meadow;
- — the homosexual friend to whom the girl confesses her heterosexual difficulties;
- — the quarrel at the family dinner table that exposes the generation gap.

The section on the critics is also valid and entertaining. "Among film critics there are fools, acid-throwers, gunslingers, neurotics, and cultists, as well as men and women of intelligence, perception, and taste". I bristled a little at this, but I was comforted, moderately, by the following. "Fortunately the the important critical pulpits — The New York Times, Time, Life, Newsweek, and The New Yorker — are held by decent and intelligent people".

Yet he gives the film-maker the best advice when he says, "There is only one way to deal with film critics and that is to ignore them". Bayer is right, but alas, many of the so called

Cont'd on page 40.

RICHARD LEITERMAN

edited by George Csaba Koller

COULD YOU GIVE A BRIEF SYNOPSIS OF YOUR BACKGROUND?

I'll be very brief. I was born in northern Ontario. About five hundred miles north of Toronto. A mining town, in 1936. In 1945 my family moved to the west coast. I grew up in Vancouver. I went to university for a couple of years, but I didn't like it. Had a hard time getting through first year engineering. In fact I went three years. Engineering wasn't what I wanted to do, I quit university in '55. Went to Europe, where I worked and travelled for eighteen months. Came back to Canada to see if I liked it any better. I didn't. A year later I went back to Europe. I lived in Spain for a year, worked at various things. Met Allan King, whom I had known previously through a marriage to my sister. Told him I wanted to get into the film business. He said he couldn't handle it, unless I had some experience. I came back to Canada, went back to Vancouver. Went to a film course taught by Stanley Fox, the first one at the University of British Columbia. It was very elementary, "be your own film director in six week-ends" sort of course. Learned the rudimentaries of film, camera, lighting. Sold my car, bought a Bell and Howell wind-up camera, shot news in Vancouver. In 1960 I had correspondence with Allan. He was working out of London then, London, England. Told him that I'd like to work. The opportunity came up to go on a documentary shoot as second cameraman, and I went. And it all worked out very well. Consequently in 1961, Allan and I in partnership opened up Allan King Associates. I shot news out of London for a couple of years. Moved on into documentaries out of London. By that time we had expanded, and had taken in four more associates to the Company, Allan King Associates of London. Shot some more documentaries. Came back to Canada in 1967, for a couple of years, to get into feature films. I'm still here, it's now 1972. I've shot three features, some good documentaries, some commercials, and I will go on to shoot some other stuff. (laughs)

HOW DO YOU SEE YOURSELF: AS A CRAFTSMAN OR AN ARTIST?

Got to be a little bit of both. You have to be a technician to understand what the capabilities and limitations are of film. And after that point, if you're so inclined, you can become more of a creative . . . artist? I don't consider myself an artist. I'm creating something, but cinema as art is an old bag. And I'm not in that bag . . . of cinema as art. Or so far haven't been. I've been in the bag of "cinema is real." And if you can put any art in it, you're that much further on or better off.

IN ORDER TO GET WORK THESE DAYS, MANY FILM-MAKERS ARE FORCED TO SPECIALIZE, TO LIMIT THEIR SCOPE. HOW DO YOU FEEL ABOUT THIS?

I think it's a terrible thing to be slotted as a type of film-maker, and that's one of the things I've been fighting over the last two or three years. I've become perhaps an expert at cinema verite. A good cameraman, a good cinema verite cameraman. People think that Richard Leiterman might be a terrific documentary cameraman, but can he do anything in terms of a set up situation? Like a studio situation. Fortunately it's coming out of that and I can do set-ups.

Given the fact that you have to be a specialist, I don't know what kind of specialist I would be. I certainly feel that I do cinema verite well enough to say that I'm a specialist in cinema verite. So the next progression is to be able to do a feature set-up movie. A feature film. That's actors with a script in a studio, and so on. As a director of photography. And then I can do it, and I'm a specialist in that. I want to be able to know that I can do everything. So within a feature film, if somebody wants some cinema verite for a particular emphasis on some type of thing, it's all right. I can do it.

HOW DO YOU GET TO BE A DIRECTOR FROM THERE?

The progression is — for me, if I'm still in the business — the progression is after I've become competent at doing any kind of feature film — it might take me twenty years, but I may feel I'm ready after a couple of years — that after you've done a number of feature films, and you want to carry on into directing, you have the knowledge. You've been around, you've watched the handling of actors. You've watched how a director works, you've watched how various directors work in the handling of their actors as they direct a film. And you know a certain amount of that's rubbed off. You've watched the progression of a script, of a story through the script stage and the visual stage. So I certainly don't want to be a cameraman all my life.

SO YOU SEE YOURSELF AS EVENTUALLY WRITING AND DIRECTING A FEATURE FILM?

I don't know if I can write. I want to try, and I will try. But I certainly want to direct features. I want to be able to direct one, at one time or another. If I still am in this business. I don't know, maybe next year I'll go out and be . . . something else.

WHAT WOULD YOU DO IF YOU STOPPED BEING A FILM-MAKER?

I don't know, every now and then people get tired of the work they do.

WHAT IS YOUR BEST WORK TO DATE?

I still like very much the first big documentary I ever shot in 1964. It was shot for my brother in the CBC. Called ONE MORE RIVER, it was about the black problem in the southern states. We spent about eight weeks travelling around, shooting things. I was very naive then. Did a lot of things I might not do now. Also things were not as hot then as they are now.

That I consider a good documentary, a well done documentary. A very, very good documentary. Technically, I was likewise naive, wasn't entirely sure what might happen if I did such and such a thing, but I did it anyway. I think that's one of the nicest things — having the kind of freedom when you are learning, to try things that you are ignorant of, but you say "well, it might work, so I'll do it."

I did things that I wouldn't do now. Things that involve being unafraid . . . of reactions to blacks. It was the first time I've been down to the southern states. Didn't really realize the full problem down there. I just went merrily on my way with never a thought . . . We were kicked out of a lot of places. I was terribly surprised by the problems that still existed and it was something I previously had only read about and said, well, it's sort of the thing that happens there, it doesn't involve me.

In most cases we presented ourselves as a sympathetic crew to the black community down there, and we were fairly well accepted. We felt that the things we were doing were right. To let people know how tough it was to be black in 1964. Some of the things we did, were laying out situations of a black taking a white girl to a movie house, and being told he can't enter. Of kids asking for an ice cream cone at a soda fountain and being told to get out. Of a group of kids going into Howard Johnson's and not being served. I found it extremely depressing.

I wanted to show as best as I possibly could the problems in terms of cinema. In terms of direction, I think it was done with an unbiased point of view. And it all worked. That was a good film.

HOW DO YOU FEEL ABOUT THE RESONSIBILITIES OF A DOCUMENTARY FILM-MAKER IN A SITUATION LIKE THAT?

Well, I think to be a documentarian, you have to present yourself as unbiased — or even sympathetic to both sides — to get both sides of the story. To be able to shoot both sides of it. What you do after you finish shooting, that depends on the conscience of the documentarian. What you believe in, what you believe to be the social injustices, has to then be sorted out in your own mind. If it rests heavily on your mind, well then. . . There are situations when you really wonder if you're doing the right thing. In order to get certain material, to show certain material, you may have to present yourself as somebody you don't like, as somebody you don't want to be. And as I was saying, I think that rests heavily on anyone. But it is the only way to get to the two sides of whatever it may be, in terms of a social documentary.

DID YOU HAVE TO DO THIS FOR ONE MORE RIVER? WASN'T IT DIFFICULT BEING UNBIASED IN THAT SITUATION?

Well, what are you gonna do, if you're gonna get pictures of the Ku Klux Klan in action? Or to get the Grand Wizard? You can't come to him and say "Listen, we're doin' a film about how tough it is to be a Negro down here, how about your side?" You can tell him that we're doing a documentary down here on social problems down here, or whatever. Then you might have to sit there and nod and agree with everything he says. You've got to do this, so that he turns up for the interview in the first place. And you've got to have some kind of confidence, that you're going to get material you're after.

Confidence is important. When I went down to do ONE MORE RIVER, I wasn't very confident. I was really scared. But the people who directed, believed that I could do everything necessary. Over the years, I don't think you lose that confidence, you gain confidence. If not, you're not asked to do those kinds of films. You're out shooting sports, or you're shooting wildlife, or you're shooting something else. Religious programs. . . or the choir. You're a competent technician. And this is the difference between an artist and a technician, a creative filmmaker and a film technician.

A lot of this is grounded in my own sets of judgment.

HAVE YOU EVER WORKED WITH A BAD DIRECTOR?

There are an awful lot of people around town who call themselves directors who rely almost ninety percent on the talents and ability of the cameraman to shoot film. And I think those are mostly in the ranks of television. Once the footage is shot, they hope they'll get a good editor to help them further pull their show together.

HAVE YOU EVER WORKED WITH A DIRECTOR WHO WANTED ABSOLUTE CONTROL OVER THE VISUALS?

I guess not. I've had a lot of them stand over my back. Until I kind of gently or emphatically tell them, I can't work with them standing over my back. Some are always telling you, look what's going on over on your left. The thing is that most of them who tell you that, don't know what you've got framed in your camera to start with. So finally one night after shooting you talk about the problems, and you get them sorted out. And You tell people. You talk about what's going on.

Most of the time I've got something framed in my camera that has more, or as much to do with what's going on as what's happening over there on the left. Unless somebody's getting stabbed or murdered or whatever and I happen not to see it — then, by all means, let me know — otherwise, let me go ahead with what I'm doing.

I think rapport is absolutely necessary between the director and the crew, especially in the verite style. Given the certain set of circumstances that you're going into, there's no time for dissention. There's no time to ask questions about lighting, or whatever. The director has got to be absolutely confident that whatever the cinematographer chooses to use is what he decides is right for the circumstances. Given the circumstances, the personalities of the people you are dealing with, filming, how uptight they are going to get if you bring in umpteen different lights? How much quality can you sacrifice, but still hold a screenable quality and keep the people as loose as you possibly can. And I think if you get a crew like that working together you come out with phenomenal results. The soundman, the cameraman, the assistant — if there is one on the job — know exactly what they're supposed to do and how they're supposed to do it. No yelling, no talking, there's absolutely no sound at all. Just go about your job. And when it's done and you're filming, the director shouldn't even know when you start to film.

YOU SHOT A MARRIED COUPLE WHICH WAS CINEMA VERITE. HOW DID YOU RELATE TO DOING THAT FILM?

A MARRIED COUPLE was a pretty frightening film to shoot. I felt that most everything that went down in that film was real. Especially as the shooting progressed. And at times we were very much concerned about what kind of a film we were creating. Taking two people and — although they had certainly consented to have a film made about them — there were times when I wondered if we were really creating a monster or making a breakthrough in cinematic . . . whatever.

I think they got to know each other a lot sooner through the film, and to understand some of their own psychological problems. After a while the consciousness of having two men and equipment in the same room with you diminishes considerably. And if people have dedicated themselves to giving an honest portrayal of themselves, the camera and the crew indeed become more and more oblivious. I think by the end we were complete-

ly, very much at ease with them, in so much as obviously they went on about their own problems with damn little regard for us.

DO YOU REMEMBER ANY SPECIAL INCIDENTS DURING THE SHOOTING?

Mostly, it was damned hard work. There were times when I really wanted to scream out at one or the other of them as to how stupid or how ridiculous they were being. Or at other times I'd think well, come on, you're absolutely right, you're on the right track (laughs) . . . keep on.

In terms of shooting it was difficult, because you were always trying to anticipate what was going to happen next. What would develop into something that would be more interesting than two people sitting around reading a book, or that sort of thing. You were always aware, always listening to what they were saying and having to be there for such a length of time, to be in their house, to be around them for so long, was difficult. And we'd sit sometimes for hours and hours and hours without turning an inch, and wonder as soon as we leave here, what's going to happen. So we'd sit some more and some more. We never did know what would have happened had we left. (laughs)

DID YOU FIND IT DIFFICULT NOT TO GET PERSONALLY INVOLVED?

There were a couple of ground rules we laid down before we started, and one was that the crew would not have any social activities with Billy and Antoinette. We would stay completely away from them. We'd put up an invisible barrier. We wouldn't say hello in the morning, we wouldn't say can we have a cup of coffee, we wouldn't even use their facilities. We, I expect, during the course of the film never said more than twelve words to them.

IN RETROSPECT, WAS IT A GOOD WORKING ARRANGEMENT?

Oh, absolutely. Absolutely. Otherwise we'd get caught. They'd be looking to us for some kind of reaction. They'd be playing more to us. They might say — you know, after the first day, or something — they'd say, well, how did it go. And I might have said, well, we could do with a little more from you. And then we would find that there'd be some playing. And it was hard enough in the first little while to stop them from playing up to the camera. Any closer relationship would not have been good. Unlike a lot of cinema verite, or portraits of people. Mailer, in the film we did on Mailer a few years ago for example, was one where we tried to get closer to him by being friendly, by talking to him, by drinking with him, and by whatever.

DID THAT WORK OUT?

Oh, yeah. In that case it certainly did. Each thing has to be looked at in a different way as to what you want. Had we not said anything to Mailer, we would have got nothing from Mailer. But first of all, we had to be taken into his confidence, more or less. He had to be sure that we were going to do the right thing, and that he was going to be portrayed in the right way. And it was more of a case of — except when we were actually shooting a sequence, or an incident — of being friends. We were friends, and could talk.

THAT WAS THE SAME ARRANGEMENT I THINK THAT PENNEBAKER HAD WITH DYLAN . . .

Oh, sure, you have to, because it's a different kind of thing you're doing. You have to know what's going to happen. You have to be able to set up perhaps, things in advance, especially with the Dylan film. And there has to be a certain amount of give and take.

HOW MUCH OF A FREE AGENT WERE YOU IN TERMS OF VISUALS?

A MARRIED COUPLE was I would say 99 and 44/100ths percent my visual conception. Well, what happened on the screen was certainly not directed by anyone. Allan was very seldom around. It was again a kind of thing I call "hiding". I can hide behind my camera, or a sound man can hide behind his recorder, but a director can hide behind nothing. And in the case of A MARRIED COUPLE, he would be sitting there in the sitting room, just be sitting back watching what's going on. He's got nothing to fiddle with or nothing to do if nothing's happening. You know, both Billy and Antoinette would be looking at him, for him to direct them to do something. Which wasn't what we wanted at all. There was no direction. Absolutely no direction on that film.

DID YOU GET AS MUCH PERSONAL SATISFACTION OUT OF THE OTHER FEATURES YOU'VE SHOT?

Well, as much in a different way. Say in RIP-OFF or GOIN' DOWN THE ROAD I had more time to set things up the way I would like to see them on the screen. Instead of taking a situation, and just getting something to put on the screen. No, it's a different kind of thing. In the cinema verite technique, you use your senses more; what can I do with the existing circumstances that have to be shot, to make them more pleasing, more artistic, or more emphasized. How can I shoot it to give it something extra? In a feature you have time to set up and put the lights and things you want in their places and you say, how can I make this look more real?

HOW WOULD YOU COMPARE RIP-OFF AND GOIN' DOWN THE ROAD?

GOIN' DOWN THE ROAD had much more of a documentary about it than RIP-OFF did. More of a documentary style to it in so much as both Don and I are documentary orientated. We tended to wing it a hell of a lot more, and we didn't have any money to do anything else anyway (laughs). Which in the long run kind of worked out very well, it gave the film a nice kind of urgency about it. It made it move, it didn't get stodgy too long. Mind you, some of the quality suffered, especially in the blow-up, 'cause we were pushing the stock, and did all kinds of things with it, but it moved right along. And in RIP-OFF, I guess, both of us again were trying to do something neither of us had a hell of a lot of experience in, and that's a formal feature set-up. I think we both learned a lot, I certainly did. And I'm anxious to correct the mistakes I made on that one. I know more about how to light a set, than I did before. I know what you can do with more lights, or less lights, or different types of lights.

ARTISTICALLY, HOW DO THE TWO FILMS COMPARE?

I haven't seen RIP-OFF (laughs). I was away when it opened, and didn't get down to it. I can't really say. What I have seen up to a fine cut stage of RIP-OFF, yeah, it went along, it wasn't flawless, in either direction or in script. Or in cinematography. It's not a mind blowing film. It wasn't intended to be. It was dealing with many problems very lightly, but leaving a lot up to the audience's imagination to carry it on further. It was presenting a lot of problems that kids are up against now, and I think we did that fairly well, but life isn't so bad some places, as one may make it out to be. We can't all be heroes. It's true that a lot of things don't work out the way you want them to.

THAT BRINGS UP THE QUESTION OF TECHNICAL PROBLEMS YOU ENCOUNTERED WHILE SHOOTING RIP-OFF.

All the locations were actuality locations — we rented a house up in Don Mills for the house — and that for starters is difficult; when you start getting the crew of eight moving

Doug McGrath and Paul Bradley in Don Shebib's **GOIN' DOWN THE ROAD**

around in there, and you have lights and cameras and things like that. It always makes things a little more harassed. You tend to get in a hurry, when you shouldn't. Just because of the amount of activity going on. It creates a mood that you've got to be careful that you don't get into, or else you go off kind of half cocked.

Technical problems? The problems that we were up against all the time in any kind of shooting, that's done on actuality locations. Problems with light, large areas full of flourescent lights; and how are you going to light it, are you going to light it at all. Can you afford to light it at all, will the budget stand it; can you afford to light the gymnasium of Ryerson for instance, or do we have to be satisfied with lighting just a corner of it? And hoping that the action will happen. Or shall we just push the stock a stop, let it all go greeny blue from the flourescents, and shoot, be able to shoot wherever we want to. And that particularly created another problem, because we wanted to shoot with a high speed camera for slow motion. There just wasn't enough light to shoot high speed, without putting in some fill light. Well, how can you do that? Just fill up one half, a corner of the gymnasium and not fill up the other? It didn't work. So we went back to the original exterior location and shot slow motion using available light.

Problems of continuity from one day to another. Doing the interior of the truck. Trying to match the day, for instance, with another day we shot a couple of weeks ago. Trying to match sunsets for dawns. Things that I've never been up against before. Day for night, or night for night shooting. I never really shot the set at night, consequently a bit of it looks over-lit. Shooting day for night, or dusk for night. It's those subtle things that I know I can do better now. Such as the cabin scene; that was a real bitch to shoot. I wanted it to be dark. I wanted it to look like it was lit by lanterns. But it's dark. I used a lot of Lowell light clip-ons, and we had to push the stock a stop. A lot of it was experimentation, and there are some scenes that we had to reshoot, because it just didn't work. The gaffer on the show started calling me the only cinematographer that he'd worked with who had an illuminated dial on his light meter, because the levels were so low, you couldn't see or get anything (laughs)

And I learned, you know, I learned a hell of a lot. I would never do it that way again. I think we shot it at something like a twelve to one ratio, I'm not sure. We were over our shooting budget a bit, not a hell of a lot. But we were on schedule.

WOULD YOU LIKE TO WORK ON A REALLY BIG BUDGET FEATURE?

One of the virtues of being able to work on a big feature, is the use of an art director. Now, we never had an art director. Being able to say I don't like the color of that wall, I want it changed. And then the painters come in and a half an hour later you can shoot it. And that's the color you want. I think that'd be a terrific experience. Or move the wall, because I can't get the camera in. I'd like to work with bigger dollies, I'd like to work with cranes. You know, stuff where you can get some of the shots that you now can't, because the budget won't allow them. I'd love to have helicopter shots. You know, just great things. I saw SOMETIMES A GREAT NOTION. I really liked it. I understand it's not exactly what the book was about, but I think that Newman did a terrific job shooting it. They had some beautiful shooting in that. And I'd like to have shot that film. I really would have liked to have shot that film. CLOCKWORK ORANGE! There . . . whew! Goddammit, if we could get a director with that kind of insight, and the facilities to shoot that kind of thing . . .

I don't care whose money it is, dammit. If somebody from Hollywood phoned me and said how would you like to come down and work on a two million dollar show? I'd say, you're absolutely right, because I know damned well that if I worked on that show I could come back to Canada, and say "hey, I know how to do a hell of a lot more things than I did before." And I could help what we got going here.

I'm not going down there to look for a job, no, I couldn't stand the States. I haven't been in years, I hate it. Especially New York. But I think if somebody gave me the opportunity to go down there to shoot a feature I'd go. I don't think I'd want to go very much if I had to shoot the feature in New York.

WHAT WAS YOUR MOST RECENT MAJOR ASSIGNMENT?

The thing that I last shot, with what you would call hand-held shooting, was HAMLET, with THOG. And that was terrific, because it was a brand new experience. Working with actors, giving and taking. Working with people, performing almost with people. And that was terrific! It was mind blowing. They're a mind blowing group, and that has to rub off on anyone with any sensitivities at all. And René Bonnière, who directed it, knew when he saw them perform, that he couldn't get that performance with two or three steady cameras. You'd have to have the fluidity of a hand-held camera. Mine, or somebody else's. It was terrific. And as far as directing the shooting on that film, again, there was no direction. But the direction comes later; I've seen Bonnière work in the cutting room, and my God, it's a hell of a job.

The shooting was very demanding. It's hard to hold a camera for four hours straight without resting. It's hard to remember what we shot last week, and what you have to shoot tonight: So there's a highly different angle, so they can cut it, So that you can take in the whole periphery. All that is going on. You're being directed by the main action that's going on, and you have to shoot there, your senses tell you you have to shoot there; but all the time during the performance there is a terrific amount of peripheral action, that is just as important as the main action, in terms of what has to go on the screen. As you're shooting you say, "wait a minute, what else is going on?" And you try to remember from a previous performance or try to recollect what you did last time. "Wasn't I on the same person last night during that same speech?"

COULDN'T YOU HAVE USED ANOTHER CAMERA FOR PERIPHERAL ACTION?

I don't think it would have been the same film. Two different styles. Limitation of space. It's hard enough to cut one night's performance with another night's performance. Where the actors may be a little higher wound or may be a little harder one night, or their pacing is different; but to try to cut that with somebody's different shooting style? I don't think it would work.

The film hasn't been shown yet. It is being cut, it has to be dub-synced in four track stereo, the location sound is no good. They might have it ready by April.

WHAT ARE YOU DOING NOW?

I'm doing this thing on winter sports for television, to be shot on location in Europe and here. And I'm shooting a TELESCOPE with Don (Shebib) on Paul Bradley. Which ought to be a lot of fun. A bit incestuous, perhaps.

WHAT ARE SOME MAJOR AMBITIONS, OTHER THAN FEATURE FILMS?

I'm in a very strange position. I'm not dedicating my life or existence to film. This part of my life, where I'm a film-maker, is terrific, I'm not looking so far ahead into the future as to say, twenty years from now I'm still going to be in this city, and I want to have a whole well dug for myself. I may not be in the city next year. I may not be in films next year. I'm not dedicating myself to film as a life's work. Because I'm not sure that this is what I want to do all the rest of my life. Tomorrow somebody might say: how would you like to go and sail around the world? Or be a cowboy? When I was out West a couple of years ago, doing some research on a film on logging, I damn near stayed there. I used to be a chokerman fifteen years ago and I really dug moving around in the bush again. Using things I haven't used in a long time. I was very excited. And when I went to New Guinea some time back, and was there for about twelve weeks, I never wanted to see civilization again. I was perfectly prepared to stay there. I cried when I had to leave that island. When I came back, I immediately said to my wife and kids, we're going back to New guinea . . . All I needed was four thousand dollars. (laughs)

IS THERE ANY SPECIAL TOPIC YOU WOULD WANT TO FILM YOURSELF?

I'd like to do a film on the plight of the North American Indians. That's something I feel very strongly about.

Cont'd from page 28.

QUESTION: Are you ever accused by the people you are filming of being biased?

PENDRY: Yes always. I think they feel that their opinions are being controlled. Where these people could write letters to newspapers in television they have no means of rebuttal. The public couldn't possibly afford the necessary equipment — it costs at least 5,000 dollars to buy a 16mm sound camera. A less costly solution would be for the TV companies and corporations to show 8mm films made by the public. Nowadays editors only use 8mm if the film is really rare. The Kennedy assassination film is one of the best examples.

QUESTION: Does colour add another dimension to the story?

PENDRY: Not really. You must remember that there are three different forms of colour: the colour I see through my lens, the colour reproduced on film and the final colour on a viewer's set — something resembling an old technicolour movie! Personally I like working in colour but it must, first of all, be technically perfected.

QUESTION: How do you control your own point of view when you are behind a camera?

PENDRY: Well you can only be honest with yourself. There is no such thing as total objectivity. In the end all reporting; all observation is subjective. But that does not mean being dishonest. A lot of reporting is obsessed with objectivity and frightened of emotion. If a particular situation gets over-emotional I know I can use the camera to stop myself becoming too involved. I can literally put it up in front of me and it will act as a shield.

QUESTION: Does this make you callous?

PENDRY: Yes you can get callous but you have to keep a feeling for what you're doing. You've got to be able to look at a situation and cry. If you can't do that then you've lost your credibility as a cameraman.

QUESTION: So you go through life really as the eternal observer. Are you ever caught in a dilemma because you want to participate in what you're filming?

PENDRY: Well it's difficult to participate and observe at the same time. I remember a case in the Congo where prisoners had been taken and we were asked if we wanted them shot.

QUESTION: Oh?

PENDRY: And we said "certainly not". That's the kind of obvious line you have to draw.

QUESTION: Do you have to take time off from this kind of work just to repair your emotional batteries?

PENDRY: Luckily I manage to do other things than hard news. For example, "Agriculture & Resources" — this kind of program takes away a lot of the pressure. Also news editors are realizing that a cameraman just can't do news & news only continuously because he will get so mixed up, emotionally, his nerves could crack in the end.

QUESTION: How much of filming is luck and how much is instinct?

PENDRY: The two are combined — luck and instinct. I tend to go in the opposite direction to the other photographers. Maybe I'll get something good, who knows? But at least I won't get the same shots as theirs.

ERNEST C. KIRKPATRICK, CSC
1917-1972

Ernie, born in Creelman, Saskatchewan, in 1917, became a cameraman with Shelley Films in Vancouver, and then in Toronto.

He joined the CBC in 1955. As Director of Photography, he made the religious television series, Heritage, followed by Hatch's Mill, a series on the early pioneering days in Canada.

He worked on the Whiteoaks of Jalna most of last year, completing the first eight episodes.

During his career with a camera, Ernie shot sports, news, documentary and drama.

Ernie leaves his wife, Yvonne, daughter Annabel, and his son, Rob, along with his many friends in both the Society and the Motion Picture industry.

JOHN GRIERSON

John Grierson, founder of the British documentary film movement and creator of the National Film Board of Canada died in England late last month.

Grierson, 73, developed the use of sound and photography in such movies as, Coalface, Night Rail, and Song of Ceylon, brought him international recognition.

In 1937, the Canadian government asked him to prepare a report on feasibility of production by the government of films. The report led to the creation of the National Film Board in 1939. Later he became its head.

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THE GREAT FIVE DOLLAR TELEVISION CONSPIRACY

by Kirwan Cox
Director
Canadian Filmmakers
Distribution Centre

As the great "Canadian Film Industry" continues making feature films, a major problem is turning into a farce. Namely, television has not accepted any responsibility for disseminating Canadian culture at the feature film level.

The Canadian Broadcasting Corporation has shown only three Canadian features in the last year (Isabel, Luck of Ginger Coffey, and Goin' Down the Road). These are excellent films and much better than many Hollywood films seen on television. But the CBC finds it easier to show any Hollywood movie, no matter how execrable, than an independent Canadian feature that is labelled "experimental".

The CBC has lost track of why it exists. Its great bureaucracy has lost the apparent ability to make a decision to show award-winning Canadian films. Too many Canadians draw a blank when "Canadian movies" are mentioned because they are not given the option of seeing any. This is a problem that needs to be solved at the commercial theatre level as well as the television level. It is also a problem for CTV and the cable systems as well as the CBC.

But all the other groups can hide behind the fallacious logic of the dollar to excuse why they don't show Canadian movies (fallacious as shown by Mon Oncle Antoine). Luckily the CBC is not in that position. It can afford to make decisions on cultural as well as economic grounds. It has not taken enough of an initiative in this area. It has apparently fallen into the trap of lowest common denominator broadcasting which justifies the system of American networks — i.e. give them what they want and if they will watch I Love Lucy, then they will watch Petticoat Junction, and if they will watch that they will watch . . . .

I am not suggesting that the CBC has not done a great deal for independent Canadian film-makers, or feature films, or the great Canadian Dream Machine but they definitely are not doing enough.

One example of how they are not doing enough is that they say they cannot show Clarke Mackey's film, "The Only Thing You Know" (which won two awards at the Canadian Film Awards, and greatly impressed New York critic, Bosley Crowther), because it has too much skin. There is too much nudity and that can't be done on television, as everyone knows. The man who told me that that was the reason it had been refused, had not even seen the film. The print that had been shown to the CBC had been censored by the film-maker to take these sensibilities into account.

However, television isn't monolithic and there are people who are attempting to change things. One of these people is David Battle at Grand River CATV in Kitchener. He simply decided to show independent Canadian movies, and has been setting precedents ever since.

The first precedent he set was to offer one dollar a minute instead of the five dollars per film that every other CATV station offers (because that is how much the National Film Board ask and, therefore, they won't pay anymore).

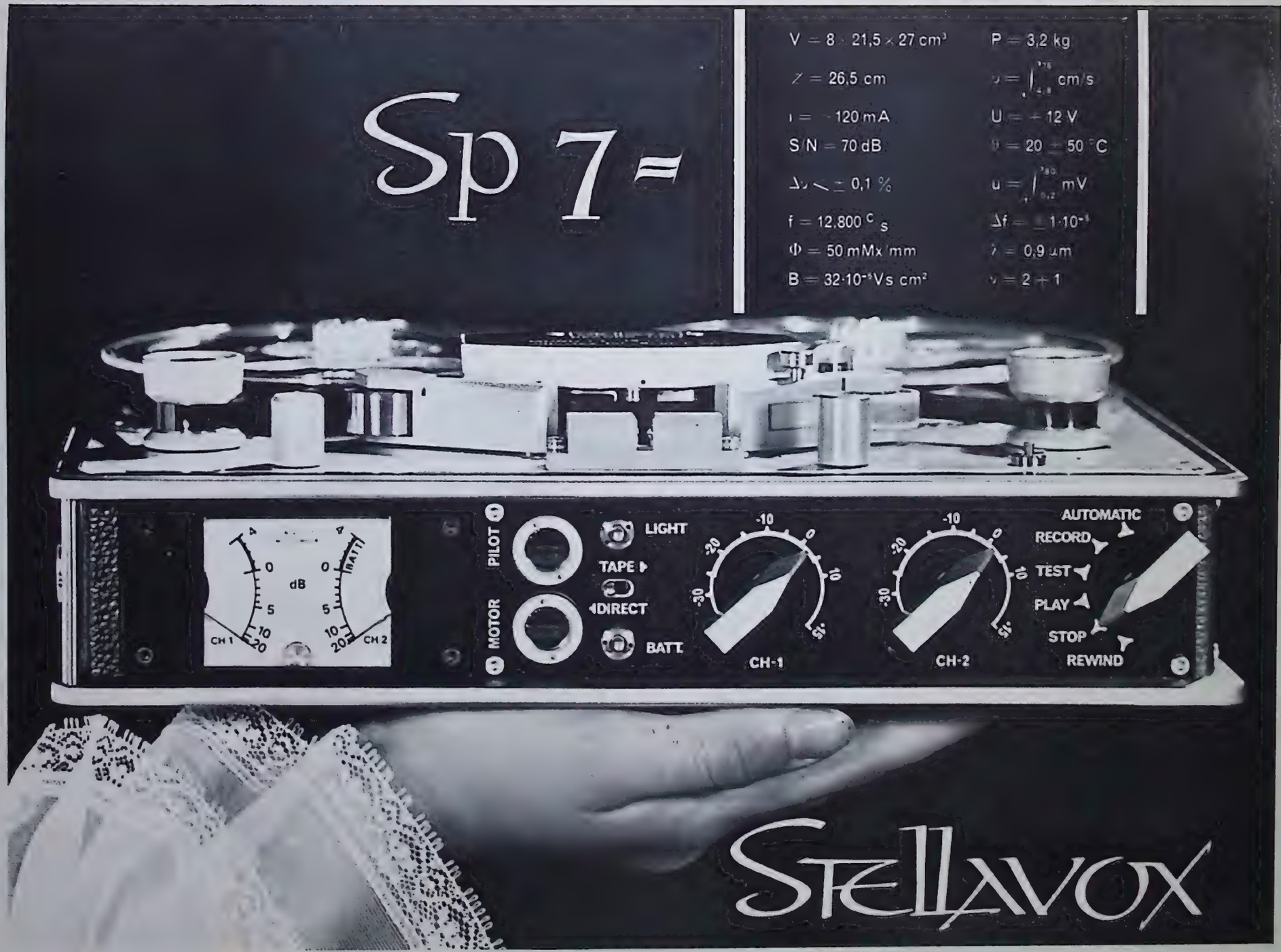
The second precedent was to show an experimental film on television--Marley Markson's "Zero the Fool". Maybe you haven't heard of it. But it has won seven foreign film awards, and is now being shown at Poitiers representing Canadian cinema. But Kitchener is the only television system in the country that will show it. Next, Battle showed Larry Kent's "High" which was shown in Berlin and San Francisco and banned at the Montreal festival because of nudity.

So nudity was shown in Kitchener and Many people complained. Battle then set up a television program to allow viewers to phone in their views and talk to Larry Kent about the film. The program went on for almost two hours with clips of the film.

Another precedent, and many people said they would like to see Canadian films and "different" television. How can Grand River afford to pay more for films than the largest cable system in the world in Montreal? Why can Grand River show more Canadian features in three months than the CBC can in twelve months? Why can Kitchener viewers see experimental films, and even nudity while that is forbidden to viewers elsewhere?

The reason is one man who is taking risks to produce television that he believes in--Canadian television that is "different". Of course, he is insane. But if his insanity is not catching, then whatever differentiates this country from the one south of the 49th parallel will disappear. Some "realists" will no doubt cheer the corresponding raise in salary they hope will occur.

Some other people may ask themselves what they did when it was still possible to do something.



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Cont'd from page 13.

Henning of Western Films Ltd., agreed to take on the chairmanship and Mr. Ken Davey volunteered to be secretary for the coming year. All the members agreed to help in formulating a new program format and the meeting adjourned on a very enthusiastic note. Meetings will be held on the 2nd. Monday of each month and notices will be mailed to all members and prospective members. The first meeting is to be held in March on the return of Mr. Henning from a production and distribution scouting trip in Europe.

CANADA AT 8:30

The film provides a "realistic look at what state our culture really is in. I think that this is eminently . . .valuable and makes this an important film." This is how The Ottawa Journal characterized **CANADA AT 8:30**, a filmic look at the performing arts across our land, directed by Vincent Vaitiekunas. Shot last year by Josef Seckeresh, C.S.C./Chris Slagter, C.S.C./Jack Long/and Mogens Gander, the short is being distributed free of charge here by its sponsor, Volkswagen Canada.

Among the people interviewed in the film are Maureen Forrester, Herman Geiger-Torell, Jean-Louis Roux, and George Ryga. Theatrical segments include "Don Giovanni" at the O'Keefe Centre, "Anne of Green Gables" at the Charlottetown Festival, The Royal Winnipeg Ballet with music by Lighthouse, "Merchant of Venice" at the Stratford Festival, "Death of a Salesman" at Neptune Theatre in Halifax, "La Guerre, Yes Sir!" at Place des Arts, and the Festival Singers with the Toronto Symphony. Sound recording was done by Peter Shewchuk, Terry Cooke, Gordon Gillespie. and Don Young, with mixing by Clarke Da-Prato. **CANADA AT 8:30** is a bilingual motion picture with a running time of 28 minutes. Produced by Crawley Films, available in 16mm and 35mm color. Production Manager was Margaret Marshall.

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Cont'd from page 31.

critics (rightly reviewers) have an influence on the box office, which in turn can be used to rate the potential of the film-maker. Poor reviews means the film might "drop dead".

Bayer touched an open response in me when he commented on how the movie theatre is run and the condition under which a film is shown. Many a Toronto house could take note of this, especially the Uptown theatre. ." . . . the movie-goer is subjected to dust and filth, debris under the seat and chewing gum on the armrests". This is putting the situation mildly. It never seems to occur to the distributor and exhibitor that the audience shrinkage has something to do with the way people are pushed around when they go to the movies. Bayer points this out and I was delighted to read it.

The book is worth reading because it is an honest, fair and balanced approach to the world of film. It is wide in concept; narrow in definition; it does not suffer from pettiness or revenge; it does not make sweeping statements, rather it defines and elucidates the points the author wishes to make.

The work gives the reader the feeling that there is a complexity that no one person can control, but if each individual in film would just be more human, more aware, he would be a greater human being and the art of the film might flourish.

C.S.C. ASSIGNMENTS

CALGARY

GERRY MOIR, *Ass. — was one of the cameraman covering Westaskawin North American snowmobile races. Now shooting a Toyota commercial, and plans for the future include more commercials.*

EDMONTON

TREVOR PAIGE — *completed* **CASTRO'S CUBA, BLEAK ORANGE AND BLACK,** *and* **THE FRAGILE DREAM.** *Currently working on a travel film,* **ALBERTA ADVENTURES.** *Will soon be working on* **CABBIE,** *a feature film.*

D. RAVEN — *currently working on* **PORTRAIT OF A PIPELINE** *for Bamater Pipelines and* **BIG-LITTLE VACATIONS** *for Pacific Western.*

C.N. ROSS — *since '68 has been Director of Film and Photographic branch of the Alberta Government.*

N.J. ZUBKO — *recently completed* **ACT-100** project, *a film on an air-cushion vehicle for Arctic Oil. Is slated to work on film* **ICE STATION "7".**

LONDON, ENGLAND

PHILIP PENDRY — *completed coverage of the Bloody Sunday in Londonderry and the civil rights march in Newry. Currently working on a documentary on old people for* **TAKE 30.** *Future work will be a one hour documentary for* **TUESDAY NIGHT** *on assassination and terrorism.*

MONTREAL

EUGENE BOYKO, CSC—*shot* NORMAN JEWISON FILM-MAKER *a one hour show directed by Doug Jackson;* HARD RIDER *directed by Josef Reeve. Currently working on Susan Gibbard's* CENTAUR, *a theatrical short on Olympic equestrienne Christilot Hansen and Joan Henson's* ONE HAND CLAPPING. *His upcoming assignments include a short about noise pollution.*

GEORGE du FAUX, CSC — *was DOP on Harvey Hart's* FORTUNE AND MEN's EYES, *and researched, shot, co-directed and edited* A CRIS PERDUS, *an NFB 45 minute documentary on "search for consciousness." Currently in pre-production as DOP on an NFB feature* TAUREAU *to be directed by Clement Perron.*

WALLY GENTLEMAN, CSC — *was director for* THIS VIBRANT LAND, *a 35mm Eastman color show. He did the visual effects for Cinepix's* LE PACTE *also in 35 and A.T. & T's* HELLO I NEED TO TELL YOU SOMETHING. *Presently, he is working as director/writer/producer on* NEW CITY NORTH *for International Nickel; and scripting feature films. Some of his upcoming assignments include a communications film for the United Nations in New York.*

J.P. GRATTAN — *recently worked on a profile of Guy Lafleur, a Kik Cola commercial with Rusty Staub, Bell Canada's* PIONEER FILM *and with CBS News covering Kosygin. His current work includes shorts for* HOCKEY NIGHT IN CANADA, *various new stories for CBS, and the* NHL GAME OF THE WEEK. *Future assignments are with CBS and ABC for news, and profiles on Guy Lapointe, Yvon Cournoyer, and J.C. Tremblay.*

TONY IANZELO — *was cameraman on* SEASONS IN THE MIND *a 35mm for Ontario Place. NFB's 16mm* THE UNPLANNED *and for the European sequences in* GO WITH US. *He is currently director/cameraman on a 35mm color film for the Department of External Affairs with a working title of* CANADA. *He has also just started on* GOOD-BYE SOUSA, *a half-hour color television show as director/cameraman.*

JEAN ROY, CSC—*worked on a 16mm color production on Gothic art in Troyes, France. Currently, DOP, Head of French production Branch's Cameramen at the National Film Board.*

JOHN SPOTTON, CSC — *Presently, working as director on the Canadian National corporate film.*

RON WEGODA — *finished shooting the International Auto Show for* UPITN *and the Quebec Winter Carnival. Currently filming news and sports for CBC.*

RUDI WOLF — *spent a month in Sapporo making* CANADA AT THE OLYMPICS *in 16mm color for the federal government. Upcoming assignments include shooting at the Olympics in Munich for the government.*

TORONTO

NORMAN C. ALLIN, CSC — *recently shot* CANADIAN SHORT STORY, *a color drama; 7 one hour color segments of the* ANTHOLOGY *drama series: and the last five episodes of* THE WHITEOAKS OF JALNA *show. He has just been given the go-ahead on the next thirteen* JALNA *shows.*

HERBERT ALPERT, CSC/ASC — *will soon be producing a feature in Europe.*

GEORGE BALOGH, — *just completed an assignment in Vancouver making* SHELL *commercials. Presently, he's in preproduction for more commercials.*

ROBERT BOCKING — *finished directing* LAND OF IGLOOLIK *and was cameraman for* KEG PRODUCTIONS' AUDUBON WILDLIFE THEATRE. *He's currently working on* CREATIVE DANCE *and foreign language versions for* AWARENESS FOR TOMORROW *for the Toronto Board of Education.*

LANCE CARLSON — *just completed series of six films on art for McCurdy-Burson Films. Presently working on film* SNOW; *he's to begin series on* URBANIZATION, *and an extensive industrial on the* ARGO ALL-TERRAIN VEHICLE *to be shot on location in Ontario and the New England states.*

DOUGLAS CONNELL, *Aff. — recently focus-puller on* MAHONEY's ESTATE *and* SIMON LOCKE M.D.

ROBERT CRONE, CSC — *took care of one of the four Panavision cameras shooting a scene in* THE ROWDYMAN, *at the request of DOP Ed Long. He's expecting to take an active position in five features this year.*

EDMOND DE FAY, — *finished animation over still photos for* MENNONITE *films; T.V. promo spots; interviews. He's in pre-production for two documentaries to be shot in Indonesia, Malaysia, and the Phillipines in the middle of March.*

WALLACE DONALDSON — *just made a one hour color news feature on highrise development in Toronto. Right now is working on regional news.*

WILLIAM DUNN, *Aff. — was recently a cameraman/director of* THE 1:55 TO CENTRE, *a tourist film on Toronto's Centre Island. Currently, he's cameraman/director on* CAMINO DE SANTIAGO, *an educational film on the Pilgrim's route in Northern Spain.*

ROBERT ENNIS — *completed shooting a one hour special for CBC,* U.S. INVESTMENTS IN CANADA. *presently shooting a theatrical short in wide-screen 35mm color on the Churchill Falls power project in Labrador; he will soon be starting work as co-director and cameraman on a pilot for a feature film.*

NICHOLAS EVDEMON, *Aff.—is working as camera operator on the* JALNA *series.*

JOHN FOSTER, CSC — *just worked on* THE POLLSTERS *for* NET, *and is currently with* WEEKEND'S OLD AGE.

DAN GIBSON, CSC — *completed a one hour television special sponsored by* SHELL *called* DAN GIBSON'S NATURE FAMILY *to be shown on the CBC in March. He's also finished the film* GOLDEN AUTUMN *for the Department of Tourism and Information. Upcoming assignments include a TV special in the Caribbean.*

KEN GREGG, CSC — *recently made* TUESDAY NIGHT *show on Newfoundland politics, and is currently working on the* TERRIFIC HOUR. *He'll be leaving this month for Chile and Peru to shoot two half-hour documentaries for* CHILDREN OF THE WORLD *series.*

BRIAN HEBB — *is working on* JALNA *as second assistant cameraman.*

DAVID KELLY — *completed work as assistant cameraman on* WHEN MICHAEL CALLS—*an ABC Movie of the Weekend;* SIMON LOCKE M.D.; *and the pilot for* THE WANDERER.

NAOHIKO KURITA — *recently completed* THE LEGACY *for Chetwynd Films;* FIJI VITI VANUA VINAKA *for Henning Jacobsen Ass.; and* URBAN RENEWAL—USA *for the Institute for Social Engineering in Tokyo. He's shooting* CANADIAN WINTER RALLY *now for Paul Herriot Prods; and his own film* TORONTO STREETCAR. *Future plans include the film* URBAN RENEWAL-EUROPE *also for the Tokyo Institute.*

RICHARD LEITERMAN, —*is working as director/cameraman for CTV's special on winter sports being shot on location in Switzerland, Canada, and the U.S. Is also set to shoot a* TELESCOPE *on Paul Bradley.*

MIKE LENTE, CSC — *just shot a feature in Vancouver,* ANOTHER SMITH FOR PARADISE, *and commercials in Montreal and Toronto. Presently shooting commercials, he plans to film a feature for Julius Kohanyi.*

EDMOND LONG CSC — *finished working on* THE ROWDYMAN.

PETER LUXFORD, *Aff.* — *worked as assistant-cameraman on* THE ROWDYMAN.

HARRY MAKIN, CSC — *just finished 8 episodes of* SIMON LOCKE M.D. *and the feature,* MAHONEY'S ESTATE. *He's slated to begin work on a feature with Mickey Rooney.*

JIM MERCER — *completed a special for CTV called* LONDON LIFE. *Presently he's filming* LEPROSY IN HAWAII, VD IN SAN FRANCISCO. *and* DENTAL CARE *in Toronto for W-5.*

REGINALD MORRIS, CSC — *finished work on* WHEN MICHAEL CALLS. *Currently shooting commercials for Marshall Cavendish, Esso, Lipton's and Goodyear.*

WILLIAM NASSAU — *just made a film about Film House for use in universities and high schools. He's currectly working on* THE FIRST 60 YEARS, *a film about the history of Lutheran universities in Waterloo. Soon to be working on* EUROPEAN STEAM RAILROADS, *a history of the mountain railroads in Austria, Switzerland and Germany.*

ROLAND PIRKER, *Aff* — *worked for Moreland-Latchford as camera-assistant, and completed his own film,* DIE PRINZESSIN AUF DER ERBSE. *Presently, he's on* REPRISAL, 1837-REBELLION, CAIN, *and* THE COBBLER. *Will be doing a ten minute short,* WE CAN SKI.

KENNETH POST, CSC — *completed* BIRTH OF A BABY *for Women's College Hospital;* CRANES *on construction safety; promos for the Dairy Food Service Bureau, and various productions including a hockey training film for OECA. Now making* PEOPLE IN OIL *for Imperial Oil.*

MAURICE-JACKSON SAMUELS, CSC — *just finished* ALL ABOUT FACES, *a television panel show with film inserts(DOP). Was operator on* WHEN MICHAEL CALLS, *and DOP on* MIGRATION, *a segment for* NATURE OF THINGS.

JOE SECKERESH, CSC — *recently shot a documentary for Vincent Vaitiekunas about the performing arts.*

DAVID SMITH — *shot edited* TAKE A SECOND LOOK, *a film for the Canadian Special Olympics; working on his own film tentatively called* ONTARIO RIVERS; *teaching at Conestoga, and finishing the last few episodes of* AUDUBON WILDLIFE THEATRE.

FRITZ SPIESS, CSC — *has completed commercials for GM and Texaco, and is working on commercials for Eaton's and Heidelberg. Will be shooting for Nabob in the near future.*

HERB TAYLOR, CSC — *completed underground shooting for a number of mining communities in northern Ontario and B.C. and Utah; a half-hour film for the Ontario Chiropractic Association. Presently filming an industrial for GM in London, Ontario.*

GEORGE THOMSON — *just completed production of* STEAM ERA. *Now is working on* BURLINGTON, *a film on that town; and a film called* THORDON *for Thomson-Gordon Ltd. Future assignments include* ENGINE 136 *for the Ontario Railways.*

FRANK VALERT — *was cameraman on two documentaries:* STUDENTS FOR THE NEW AGE, *and* HANDS THAT SERVE. *Currently making another color documentary for the Department of Education,* OUT OF SILENCE. *Also teaching at Conestoga in Kitchener.*

VANCOUVER

KELLY DUNCAN, CSC — *completed commercials for: Workman's Compensation, Mazda and Scottowel, shot Karen Magnussen for the Olympics. Future assignments include Nabob and Scotties commercials.*

JAMES W. HARRIS — *was recently director/cameraman for* THESE PEOPLE DO, *a thirty minute documentary on an Indian band. Currently director/cameraman on a promo of B.C. Will be doing more promos and travel films in the near future.*

JOHN V. SENK — *filmed a one hour color study of British Honduras and another of B.C. called* ILAHI. *Shot and directed a* TELESCOPE *on Chief Dan George. Upcoming work includes a study of early religious music in churches of England, France and Belgium; and hopefully a study on Japanese-Canadians.*

WINNIPEG

JACK HARREVELD — *just completed medical film* CAROTID SINUS NERVE STIMULANT *in color. Now working on another called* TRIPLE BYPASS. *As Medical Photographer at St. Boniface Hospital, he'll be working on more training films.*

MYRON KUPCHUK — *finished two half-hour dramas in color; a police story,* DIARY OF A PIG. *He's currently working on school programs for the Manitoba and Saskatchewan Educational Departments. Further assignments coming up include* CURLING FOR SPORT *and a documentary on the Scottish people of Manitoba.*

CLAUDE NORMAND, Montreal — shot 35mm Eastmancolor scenes for TV special on Montreal Olympic Games, 1976. Director of Photography on hour and a half CBC special on Gilles Vigeault tour in Quebec and France.

GEORGE SEBB — Toronto. D.O.P. on training film for Rothmans executives, film on Weather-making in Colorado, and on Sailing '71. Was cameraman on feature length documentary OUT OF TOUCH.

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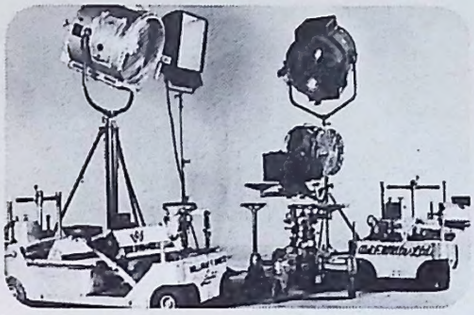

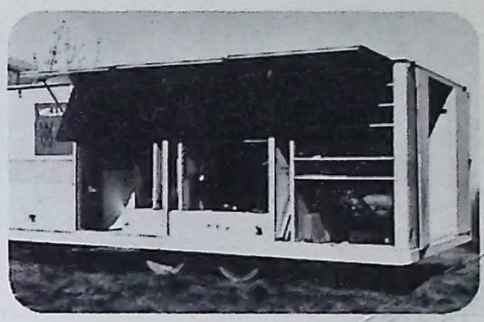

LIGHTING EQUIPMENT

BRUTES (LIGHT WEIGHT)
10 KW TENNER
5 KW SENIORS
2 KW JUNIORS
750 W BABY
200 W INKIE
2 KW QUARTZ FOCUSING
1 KW QUARTZ FOCUSING
650 W QUARTZ FOCUSING
8 KW SOFT
4 KW SOFT
2 KW SOFT
9-6-1-MOLE PAR QUARTZ
NOOK LITES
REFLECTOR BOARDS & STANDS
MAXI BRUTES
MINI BRUTES
MINI PRO KITS
CYC STRIP
FOLLOW SPOTS
ALL ACCESSORIES

GENERATORS (BLIMPED)

1000 AMP AC-DC (BLIMPED
600 AMP DC (BLIMPED)
200 AMP DC (BLIMPED)
5000 WATT PORTABLE
3000 WATT PORTABLE

CABLES

4/0 CABLE GULLEY
3/0 CABLE GULLEY
2/0 CABLE GULLEY
1/3 CABLE GULLEY
6/6 CABLE
DISTRIBUTION BOXES

GRIP EQUIPMENT

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MOVIOLA DOLLIES
ELEMACK DOLLIES & CRANES
FISHER DOLLIES & BOOMS
MATTHEWS WESTERN DOLLY
WORRAL GEAR HEADS
PAT HUSTIS CRANE CAR

GRIP STANDS – MATTHEWS
FLEX ARMS
CUTTERS
FLAGS
OPEN ENDS
SUCTION CUPS
SKY HIGH STANDS
BUTTERFLIES
APPLEBOXES
SAND BAGS
WEDGES
2-4-6's
STOP BLOCKS
LADDERS
SCAFFOLDING
TARPAULINS

MISCELLANEOUS

SOUND BOOMS
WIND MACHINES
FOG MACHINES
LOUD HAILERS
DIRECTORS CHAIRS

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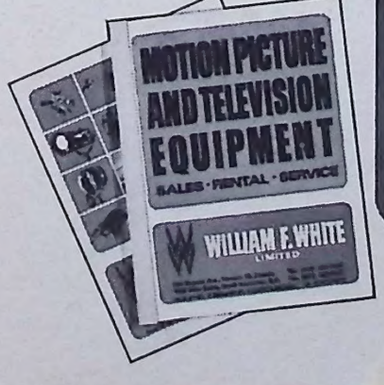
SELLO TAPES

WRITE OR PHONE FOR CATALOGUE



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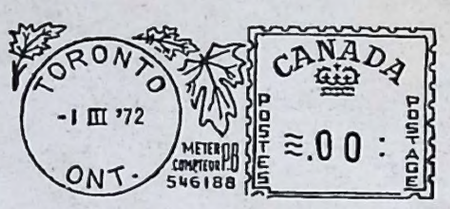
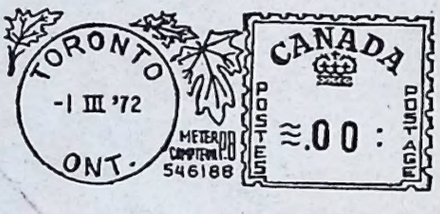
Big Ones



MAHONEY'S ESTATE
Film House Does The
Big Ones

DR: SIMON LOCKE
Film House Does The
Big Ones



ROWDYMAN
Film House Does The
Big Ones

FACE OFF
FILM HOUSE DOES THE
Big Ones